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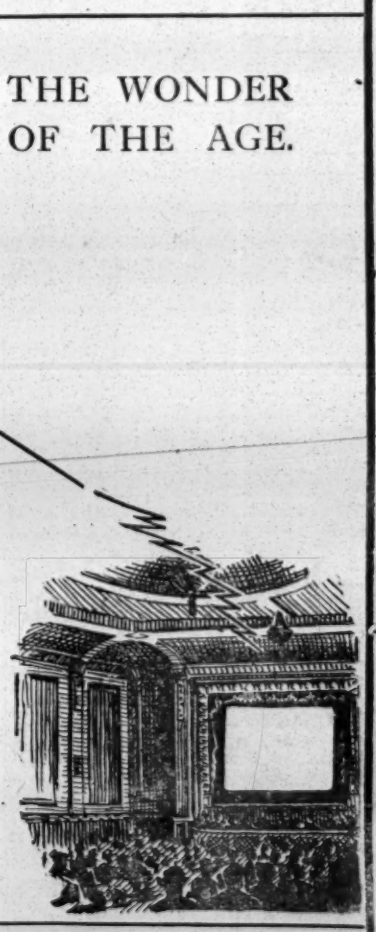

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GRAND THEATRE, LUTON.
Jan. 15, on, with exceptions.
NEW T.R., INVERNESS.
Once Nightly only. No opposition.
Vacant Oct. 23, 30, Nov. 6, Dec. 4, 11, 18.
Pantomime Wanted, Jan. 22, Feb. 5, on.
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Apply, S. C. DORRILL.

PRINCE OF WALES THEATRE, GRIMSBY.
WANTED, Companies, for the following dates:—
Dec. 11, 18, Jan. 29 (once nightly panto.), Feb. 26, March 12, 19, 26,
April 2, 9, 23, onwards, with exceptions.
All particulars, J. H. CURRY, as above.

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WANTED, a No. 1 Star Attraction. Musical preferred.
Dec. 11. Once nightly.
One of the finest theatres, with one of the largest stages in the provinces.
Address, ERNEST DOTTRIDGE, "Merivale," Clifton Drive, St. Annes-on-Sea.

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October 16 Vacant.
WANTED, First-class Production.
Also December 11.
Now booking 1923.
Write, A. DOUGLASS.

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MUSICAL COMEDIES,
REVUES, &c.
For Principal Theatres in U.K.
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Full particulars,
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Magnificent Modern Theatre, licensed to hold 1,900.
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Big Musical Comedies preferred.
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Alhambra can stage any company touring.
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WANTED, FIRST-CLASS PANTOMIME (MUST BE GOOD). OPEN DEC. 26 (FOR TWO WEEKS). FULL PARTICULARS TO MANAGER.

THEATRE ROYAL, STOCKPORT.
THEATRE ROYAL,
ASHTON-UNDER-LYNE.

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ASHTON,
Oct. 9 and Nov. 20.
STOCKPORT,
Oct. 23, 30, and Nov. 6.
Address,
CHARLES REVILL,
Victoria Park,
Stockport.

PRINCE'S THEATRE, BLACKBURN.
WANTED, Revue, Musical Show, First-class Drama, Oct. 9, 16, 30, and on, with exceptions. Once nightly. Pics. fill up time. E. H. PAGE.

WANTED, Musical Comedy or Revue, Oct. 2 (Race Week).
MANAGER,
Alexandra Theatre, Pontefract.

GRAND THEATRE, CROYDON.
WANTED, a special attraction, through probable rearrangement, for
OCTOBER 30.
OCTOBER 30.
E. MONTEFIORE; 'phone 12 Croydon.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING CIRCUIT.
WANTED, High-class Attractions,
D.P. THEATRE, EASTBOURNE,
Nov. 6, 20, Dec. 4, 11.
GAIETY THEATRE, HASTINGS,
Nov. 27, Dec. 18.
PLEASURE GARDENS, FOLKESTONE,
Oct. 30, Nov. 13, 27, Dec. 4, 11, 18.
PALACE THEATRE, RAMSGATE,
Oct. 30, on, with exceptions.
THEATRE ROYAL, WORTHING,
Oct. 9, 23, 30, Nov. 6, 13, on, with exceptions.
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Seating 1,500 persons.
Booking July 2, 1923, onwards.
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Regent 1651. "Topobill, Piccy, London."

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WANTED, first-class Musical Attractions.
Dec. 4, 18, Jan. 8, 22, on, with exceptions.
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HIPPODROME, ELLESMERE PORT.
Possibly vacant Monday next and Oct. 2.
WANTED, sound Attractions.
Wire, BRAMSON, Liverpool.
Coms., BRAMSON, 77a, Lord-street, Liverpool.

WANTED, Once or Twice-Nightly Attractions for October 2 and 23. Only vacancies. Wire, WOLSTENCROFT, Hippodrome, Leigh.

For other Companies Wanted see Displayed Wanted Section.

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MRS. 'ARRIS (of the "Sunday 'Erald").
Fred. Spencer, Great Character Study.
WANTED, dates in November; also Panto., "Dame."
Mrs. 'Arris can draw.
Address, 2, Claremont-rd., Seaford, Sussex.

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WANTED,
Oct. 9, Nov. 6.
"A WEEK-END."
No. 1 Company.
"A WEEK-END."
Also,
"A LITTLE BIT OF FLUFF."
"A LITTLE BIT OF FLUFF."
Spring Dates.
W. W. ELLIS,
44, Carlton-hill, London, N.W.8.

"GO AS YOU PLEASE."
"GO AS YOU PLEASE."
"GO AS YOU PLEASE."
Unexpectedly Vacant
Oct. 2 and 9.
Oct. 2 and 9.
Oct. 2 and 9.

WANTED, Theatres, Oct. 2 and 9. Thanks Sydney Arthur, Esq., for full Macnaghten Tour.
An exceptional show from every point of view.
Dates recently played: Hippo., Devonport; Hippo., Coventry; Hippo., Aston; Granville, Walham Green; Hippo., Rotherhithe; Queen's, Poplar, &c., &c.
Refer anywhere as to the success of this brilliant production.
Splendid principals. First-class chorus.
Excellent Scenery and Costumes.
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The Smartest, Biggest, and Brightest Circus on the stage. Beautiful performing Horses, Ponies and Mules, Lady and Gentlemen Riders, Acrobats, Gymnasts, Wire Walkers, Trapeze Artists, Performing Geese, Clowns, &c. 20 Star Artists.
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Vacant Nov. 6, 20, 27, onward, with exceptions.
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WANTED,
to follow Cromer,
3 nights, Sept. 21, 22, 23,
3 nights, Sept. 21, 22, 23,
3 nights, Sept. 21, 22, 23,
3 nights, Sept. 21, 22, 23,
owing to disappointment.
Wire, FERMAN,
COUNTY THEATRE,
CHELMSFORD.

THE LONDON SUCCESS,
"RUNNING WATER."
"QUARANTINE"
(A Compulsory Honeymoon).
From the Comedy Theatre, London, including
EDNA BEST.
WANTED,
Oct. 30, to follow Blackpool.
E. TAYLOR PLATT,
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THOS. C. DAGNALL'S TOURS.
"LORD RICHARD IN THE PANTRY."
By Sydney Blow and Douglas Hoare.
From the Criterion Theatre, London, where it ran for nearly 600 performances.
WANTED.
The following dates are vacant in the various companies:—
Oct. 9, Nov. 6, 13, 20.
All communications to
THOS. C. DAGNALL,
Criterion Theatre, W.

ALBERT DE COURVILLE'S Production,
"THE VERY IDEA."
With Easten Pickering.
WANTED, Sept. 28 (3), Oct. 2, 23.
HALDANE CRICHTON,
164, Alexandra-road, N.W.8.

"POLLY WITH A PAST."
"POLLY WITH A PAST."
"POLLY WITH A PAST."
"POLLY WITH A PAST."
"POLLY WITH A PAST."
with GWYNETH KEYS as POLLY.
WANTED, Good Theatres, once or twice nightly.
Oct. 2 and 9, 30.
For above first-class Attraction, direct from the St. James's Theatre.
Wire or write, GEORGE ROBINSON, 33, Whitcomb-street, London, W.C.2.

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REPERTOIRE COMPANY.
In high-class Plays, by the best authors.
WANTED, Oct. 9, 16, 23, 30.
Wanted, Oct. 9, 16, 23, 30.
Wanted, Oct. 9, 16, 23, 30.
Only vacant dates this year.
All coms., Victoria Theatre, West Stanley.

MURRAY KING and CLARK'S COMPANIES.
WANTED, first-class Theatres for only vacancies this year.
"WOMAN TO WOMAN,"
Oct. 2, 23.
"ROMANCE,"
Oct. 9, Dec. 26
Apply, PERCY ROWLAND,
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"ROSE PETALS."
"ROSE PETALS."
"ROSE PETALS."
The Brilliant and Successful Musical Comedy Revue.
Now in 44th week of tour.
Cast includes:
Billy Lynton,
Percy Maurice. George Lennard.
Betty Le Mour. Lesbia Ward.
Harwood Cooper. Olga Sinclair.
WANTED, Sept. 25
(unexpectedly vacant),
Oct. 2, 16
(following Hippodrome, Stockton),
Oct. 23, and various onwards.
Wire for Sept. 25
to
F. H. FOWLER, Theatre Royal, Coatbridge.
"ROSE PETALS."
"ROSE PETALS."
"ROSE PETALS."
"ROSE PETALS."

WANTED, Monday next,
"SKY HIGH."
"SKY HIGH."
The Great Musical Comedy Revue. In five scenes. First-class productions.
Wire quick to
JOSEPH T. POOLE, Palace, Raunds, Northants.

"THE CIRCUS QUEEN."
"THE CIRCUS QUEEN."
"THE CIRCUS QUEEN."
WANTED, Oct. 2, to follow Castleford, and Oct. 23, on, with exceptions, to follow Chesterfield.
This week,
G. & J. KIRBY,
Opera House, Wakefield.
Next, Theatre Royal, Castleford.

The Enormous Success,
"HIGH HEELS AND STOCKINGS,"
including Randolph Sutton and Frank Leigh. Hippo., Southampton, and Palace, Plymouth, Monday night the worst night of the week.
WANTED, Oct. 2. Wire. Coms., VENTOM SWIFT, Town Hall, Pontypridd. Next week, Hippo., Gloucester.

CHARLES MACDONA'S COMPANIES.
"QUALITY STREET," by J. M. Barrie.
WANTED, Oct. 2 and Nov. 27.
BERNARD SHAW REPERTORY.
Wanted, Oct. 23.
CHARLES MACDONA,
29a, Charing Cross-road, W.C.2.

"THE JEFFERSONS" and "THE PARTNERS."
Wilfred Shine in his original characters.
5th year of continuous tour.
Unexpectedly vacant October 9.
Also possibly November 6 and 13.
WANTED, First-class Theatres.
Apply, A. DOUGLASS, Winter Gardens, New Brighton.

"THE SIGN OF THE CROSS."
"THE SIGN OF THE CROSS."
"THE SIGN OF THE CROSS."
WANTED, Oct. 23,
through delay in opening of Eden Theatre, Bishop Auckland.
WILLIAM MACLAREN,
This, Theatre Royal, Lincoln.
Next, T.R., Darwen, Lancs.

WANTED, Oct. 2, for
"MY PRETTY MAID" Revue.
Apply, FRANK LAURANCE,
22, Leicester-square, W.C.2.
'Phone: Regent 4808.

WANTED, Theatres for
"TICKLED TO DEATH."
"TICKLED TO DEATH."
"TICKLED TO DEATH."
The safest investment on the road. Excellent cast, well staged, beautifully dressed.
WIRE QUICK FOR MONDAY.
WIRE QUICK FOR MONDAY.
WIRE QUICK FOR MONDAY.
Any distance for a good date.
Everything ready.
Wire, ERNIE KING (Manager), Opera House, Macclesfield.
Save time, wire H.A., 19, Duke-street.

THEATRES WANTED.

J. W. JACKSON and CLIVE R. McKEE'S New Spectacular Revue in 12 Scenes.
"BEAVER!!"
By J. W. Jackson and Cyril Hemington.
Entire production by J. W. Jackson.
WANTED, Oct. 2 and 16 (to precede and follow Balham).
W. FOSTER HORSFIELD,
Suites 21 and 22,
26, Charing Cross-rd., W.C.2.
Telephone: Gerrard 7167.

For other Theatres Wanted see Displayed Wanted Section.

NOTE. — For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 5.

ARTISTS WANTED.

CAMEO DRAMATIC CO.
WANTED, Young Lady and Gentleman, for good parts in rep; talent and good appearance essential; an excellent opening for amateurs. HARLEY & LAWRENCE, Public Hall, Brydekirk, Dumfriesshire.

WANTED, a Lady, of good social position, for tour embracing Africa, and possibly India and the Far East, &c.; capable of playing Leads and Character Parts in Comedy, Plays, and Pantomimes; good singing and speaking voice; tall, fair, symmetrical (Marie Blanche type); young, ambitious, hard worker; willing to study hard and play anything called upon. Send recent photograph, lowest terms, and recent references, or say where can be seen playing. Rehearse Oct. 2, London. Box 271, "The Era."

WANTED, good Leading Man,
to rehearse on Monday next.
Send photo, age,
names, and addresses,
last two references,
fullest particulars,
ARTHUR CARLTON,
Colehurst, Worcester.

"THE BELLE OF NEW YORK."
J. BANNISTER HOWARD'S CO.
WANTED, several Principals for tour opening next week. Also Quartette of dancers; must be good dancers and sing well.
Apply personally, 12 o'clock (to-morrow), Thursday.
J. BANNISTER HOWARD,
15, Clifford's Inn, Fleet-street, London, E.C.4.

WANTED Known, a small Dramatic and Musical Company is starting in three weeks touring the Scotch "Smalls" on "Commonwealth" lines. Application is invited from experienced, talented, and refined artists for the following lines:—
Leading Lady; Smart Soubrette, capable "straight" parts when required; Leading Gent.; clean, humorous Comedian; all willing to play as cast, and must be able to give a really good turn. A good-class show. Refinement and personality an essential. Everything done on strictly business lines to ensure a good living all the year round. Glad to hear from good C.P. artists. Recent photos essential (will be returned). Full particulars to "COMBINE," care Taylor, 25, Upper Groveplace, Edinburgh.

WANTED, Cinema Artists, all lines, for important British productions; photos essential. SIDNEY JAY'S AGENCY, 181, Wardour-street, W.1. Phone, Regent 4329.

WANTED Known, Artists' Voluntary Services welcomed at Charity Concerts every Sunday evening. Write fully to MISS RICHMONDS, Central Hall, High-street, Peckham.

WANTED, for MRS. SYDNEY T. RUSSELL, good, all-round Dancers, immediate engagements. Kindly call, between 12 and 1, 15 Flat, 90, Charing Cross-road.

WANTED, Amateur Singers, Comedians, &c. Those who can do anything and wish to start properly. Write (stamp), Box 254 "The Era."

TO CONCERT PROMOTERS, HALL PROPRIETORS, ETC.
WANTED Known, The A. E. MILGROM CONCERT DIRECTION will be pleased to pay a small bonus to any Artist who can recommend good Theatres or Halls, &c., suitable for Concerts, Operatic and Instrumental Recital's or Variety Entertainments. Only places where money can be taken with a good show. Can be in or near London; full week, week-end, or Sunday performance only. Please send particulars to above Direction, 317, Regent-street, W. 'Phone, Langham 2714.

ARTISTS' WANTS.

WANTED KNOWN, QUICK, LIVELY SOUBRETTE. FULL OF PEP; OWN SONGS AND DRESSES. COULD OPEN AT ONCE. AT LIBERTY FOR REVUE, PANTO., OR WOULD JOIN PARTNER.
BOX 252. "THE ERA."

WANTED, Revue and Panto., FLORENCE ELVINA, Mezzo-Soprano; capable of part. P.A., 10, Crewe-street, Chester.

WANTED, immediate engagement, VIOLET MAY, trained Soprano, Pianiste, Vocalist. 59, Greek-street, Soho, W.

WANTED, by Vocalist, well trained mezzo-soprano, Engagements for practice; plays own accompaniments. KAY BEE, Box 148, "The Era."

MUSIC HALL ARTISTS' WANTS.

WANTED, Monday next, also Oct. 2, by VERA COOKE, the Immaculate "Boy" Own songs and special 6-sheet lithos. Wire or write, VERA COOKE, 104, Watling-street, Bridgtown, Cannock.

WANTED, Sept. 25 and Oct. 2, by GREAT SCOTT, Music and Juggling on the Unsupported Ladder. Wire, 91, Wind-street, Aberdare, S. Wales.

WANTED, Monday, also Oct. 2, by JACK IGO, the Inimitable Comedian. Own special 6-sheet lithos. All coms., JACK IGO, Bridgtown, Cannock, Staffs.

WANTED, Oct. 2, 9, and 16,
EAGLE BUFFALO,
EAGLE BUFFALO,
The World's Greatest Stock Whip, Rope-spinner, and Lasso Expert in the World. Just concluded 12 months' successful engagement in Australia. Wire or write, or come and see my Act, now appearing at the Britannia Pier, Gt. Yarmouth.

WANTED, Monday next, Oct. 2, and 9. SANNI, a real funny man, combining bar performing and music. Wire, Carnegie Hall, Workington.

MUSIC HALL ARTISTS' WANTS.

WANTED Known, at liberty, Hand-to-Hand Equilibrist - Gymnast, Comedy Falls; all-round performer. A. DANE, 28, Ferguson-street, Attercliffe, Sheffield.

WANTED, Monday, also Oct. 2, on, by MAJOR WIX,
King of the Posthorn, Bugle, and Trumpet. The Act that Hits every time.
Principal Agents, or wire, perm. add., Old Catton, Norwich.

WANTED, Monday next.
REEVES and WINN.
Novel Comedy Musical Act.
Wire, Palace, Weston-super-Mare.

TALBOT and CLARE.
Comedy Scena.
"The Temple of Tahi."
WANTED, Sept. 25, Oct. 2, 16. 95, Lymington-avenue, Wood Green, London, N.

WANTED, by WALDO and LEONORA, Lady Trapeze and Com. Bending Duo, Sept. 25, Oct. 2 and 16. Wire, 91, Wind-st., Aberdare.

WANTED Known, The Just Wee Jazz Trio has a few dates open for Sept. and Oct. Letters to M., 36, Colin-street, Bow E.3.

WANTED, Monday and on, by the MUSICAL SEYMOURS, five juvenile artists, in music and song, Flute, 'Cello, Violin, Piccolo, and Vocalist. Saltley, Birmingham.

ASHLEY SISTERS (THREE), - With Piano, Songs, and Xylophones. This week, South London Palace.
WANTED, Monday and on.
P.A., 62, South Eaton-place, Belgravia, S.W.1. Tel.: Victoria 3814.

WANTED, Jan. 1 and 8, by ATLAS-VULCANA GIRLS. Success on success in France, Nouveau Cirque, Paris. All coms., 18, Rue Houdon, Paris, 18e.

THE BIG BRASS SIX.
WANTED, Jan. 15, 1923, on. Offers invited. 30 minutes' turn. A Pure Musical Show. All coms., 328, Station-road, Rainham, Kent.

WANTED, Oct. 16-23, to follow Birmingham, CHARD'S Animal Act. Opera H., Wakefield.

CIRCUS ARTISTS WANTED.

WANTED, for ROYAL AGRICULTURAL HALL, ISLINGTON, LONDON.
Commencing Dec. 22.
Specialities,
Riders,
Clowns, &c.
All communications to
J. SWALLOW,
90, Waterloo-road, Wolverhampton.

CIRCUS ARTISTS' WANTS.

WANTED Known, at liberty from Oct. 28, for Winter Season, Stage or Ring, Complete Circus (with all props), Performing Horses, Cream Ponies, Dogs, Riders, Wire Walkers, Trapeze, Wild West, Clowns. Separate Acts for Pantomime or Revue. Fuller particulars, G. TYRWHITT-DRAKE, Cobtree Manor, Maidstone.

WANTED Known.
I have at liberty for the winter season
Lady and Gentlemen Riders,
with own horses,
Performing Horses,
Ponies, Dwarf Donkeys, Zebra,
Camels,
together or separate,
or could supply Full Circus Programme.
Address,
CHAS. GINNETT,
Hildathorpe, Hay Mills, Birmingham.

To Theatre, Circus, or other Proprietors.
WANTED Known, that
FRAND BOSTOCK'S CIRCUS
is open to Engagement
for Winter Season
Full Company is desired
or separate.
Messrs. Bostocks' Performing Horses, Ponies, and Dogs, together with Horton and Zilla's Great Gladiatorial Act.
These are all High-class, Refined Acts.
Communications per address, c/o Messrs Hollicks, Tent Makers, Chertsey, Surrey

MUSICIANS WANTED.

METROPOLE THEATRE, MANCHESTER.
WANTED, to open at once, first-class Violin Conductor; must be accustomed to Vaudeville, and also to play as Leader when Pantomime and Revue Conductors in chair.
Apply, by letter, enclosing all particulars and copies of last two references, to W. H. BROADHEAD & SON, Hulme Hippodrome, Manchester.

WANTED, good Repet., every evening, two afternoons. Apply Wednesday, 12-2. LEONARD ALLCHURCH, M. D., 131, Bedford-hill Balham.

WANTED immediately, experienced Leader and Orchestral Pianist, ladies, for cinema at Westcliff; permanent engagement. Apply, VERNON, 157, Wardour-street, W.1.

WANTED, Two First-class Lady Violinists; one must be good Leader. Also Soprano B-flat Saxophone and Orchestral Pianist. Write in, with photo if possible, A. VUARZANGER, 35, Clifton-gardens, Maida Vale. 'Phone: Paddington 1471

WANTED, first-class Leader; must be thoroughly experienced in Pictures and Theatrical business, particularly as Leader, for Musical Comedies, &c. Comfortable engagement for the right man; only competent musicians need apply. State lowest terms, age, and references, small town, Midlands. Address, Box 246, "The Era."

WANTED, exp. Violin-Leader; cinema; evenings only; £4 15s.; first-class only. Age, &c., M. D., 110, Brailsford-road, Fallowfield, Manchester.

WANTED, Violinist, as Leader, for Orchestra of five; cinema theatre, near Pontypool, Wales; to start 25th inst.; permanency. Call immediately, WEST'S PAVILION, 21, Panton-street, Haymarket, S.W.1.

WANTED, Good Violiniste and 'Cellist, for Bath Pump Room Hotel; 6 days, 3½ hours daily; open Sept. 30. Full particulars, CATHARINE STARTUP, 7, Waterford-road, Henleaze, Bristol.

WANTED, Boy Violinist (over 14), for Juvenile Trio; exceptional talent only entertained. Apply, Box 261, "The Era."

WANTED, Violinist; library; evenings only. Write immediately, absolute lowest terms, MANAGER, Hippo., Hounslow.

WANTED, Musicians, used to dance music; three nights a week; local; Violin, able to lead, Clarinet, Pianist. W. F. HURNDALL, King's Hall, London-road, S.E.1. 'Phone 1022 Brixton.

MUSICIANS WANTED.

WANTED, FIRST VIOLIN, EXPERIENCED IN HIGH-CLASS MUSIC AND JAZZ, CINEMA WORK; STRONG TONE ESSENTIAL; EVENINGS ONLY; OPEN SEPT. 25. LOWEST TERMS AND TWO LATEST REFS. TO MUSICAL DIRECTOR, EMPIRE, LONGTON, STAFFS.

WANTED, Second Violin, to sail this Friday from Liverpool. Call and interview ALFRED RIESS, 18, Charing Cross-road, W.C.2.

WANTED, Lady Cornet, Trombone or Clarinet Players, immediately, 'Phone, VARLEY, Finchley 2724.

WANTED, Cornet and Pianist, open soon, once nightly. Photo., refs., lowest, REITA TRAINER, T.R., Inverness.

WANTED, FIRST-CLASS CLARINET, FOR SUPER THEATRE IN SOUTH SHIELDS. WRITE FULL PARTICULARS TO BLACK BROS., 46, NORTH BRIDGE-STREET, SUNDERLAND.

WANTED, Bass for Cinema, evenings only. State lowest terms, Box 274, "The Era."

WANTED, good Double Bass, experienced in high-class music; audition Wednesday, 2.30 p.m. Queen's Hall Cinema, Cricklewood, N.W.

WANTED, Musicians, at First-class Variety Halls.
Swansea Empire, Bass Player.
Leeds Empire, Repetiteur.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MUSICAL DIRECTOR at the above-mentioned halls.

WANTED, Two A1 Xylophone or Marimba Players. State experience and terms for touring variety. Photo essential. Box 296, "The Era."

WANTED, 'Cellist, male, thoroughly experienced, immediately. Apply after 3 o'clock to-day, Wed., SCALA THEATRE, Croydon.

WANTED, immediately, for Royal Naval College, Dartmouth, Baritone and 'Cello Player (double-handed), as Cadets' Servant and Bandsman. For particulars, apply STAFF OFFICER.

WANTED, Solo and Orchestral 'Cellist for first-class cinema; must be good or useless. Letters only. M. D., Coronet Cinema, Small Heath, Birmingham.

WANTED, 'Cello and Bass Players to know the latest invention for producing double the quality and power of tone with half the labour is the 'Cello-Basso-Phone. Particulars, 23, Manvers-rd., Sheffield.

WANTED, good Flautist, evenings, 6.30 to 10.30. Apply, MANAGER, The Scala, Hoe-street, near "Bakers' Arms," Leyton.

WANTED, good Pianist-Organist for Relief; must possess large library of solo and popular music, with ability to adapt it to films; good training and experience essential; 7 evenings, 3 matinées. Lowest terms to M. D., King's Hall, Dover.

HIPPODROME, REIGATE, SURREY.
WANTED, for the above, open Monday next, Sept. 25, first-class Male Pianist; one used to fitting pictures and studying same; evening and one matinée. Apply, stating terms and references, to H. BANCROFT, Hiprodrome, Wisbech, Cambs.

WANTED shortly, experienced Pianiste, for hotel quartette (Somerset). State previous positions and names of references, Box 253, "The Era."

WANTED, to open for West End Picture Palace, Sunday, October 1, Orchestral-Pianist, either sex; first-class experienced musician only. Enclose lowest terms, photo, and stamped envelope. Box 251, "The Era."

WANTED, Expert Pianist, used to kinema work; one who can also play Violin preferred. Apply, with particulars of experience and references, stating lowest terms for comfortable engagement of one show nightly and Saturday matinée. MANAGER, Pavilion, Cardigan.

WANTED, brilliant Orchestral Pianist, open Sept. 25; pictures. State salary, experience. Casino, Herne Bay.

WANTED, brilliant Orch. Pianist; cinema; evgs. only; £4; first-class only. Age, &c., to M. D., 110, Brailsford-road, Fallowfield, Manchester.

WANTED, Pianist, accompany 'Cello, &c., for Stage. Photo., age, &c., Box 264, "The Era."

WANTED, good Pianist, to open at once; read MSS., &c., for C. P., long tour, small towns; equal shares; good prospects. Wire, JORDAN, Green Dragon, Market Lavington, Wilts.

WANTED, for special Cruises round World, Mediterranean, and West Indies, first-class Orchestral Pianists and Drummers; must be doublehanded; interviews only. ALFRED RIESS, National Entertainers' Association, 18, Charing Cross-road, W.C.2.

WANTED, a Portable Player for Busking on Tour; instrument found; terms shares, good; must be a good reader, steady and reliable. Apply, ALBERT, 23, Cooper-street, Nottingham.

WANTED, at once, Harmonium Player, either sex, good, or useless. Send photo and lowest terms, Box 250, "The Era."

WANTED, Drums and Tympanies, &c. Evenings only (six days). TRAFALGAR CINEMA, Greenwich.

WANTED, immediately, three Jazz Drummers must be Showmen and Vocalists. Three months' contract, with option. Private engagements, exes. paid. State terms, &c. DAVE FRANKS, 88, Mosley-street, Manchester.

WANTED, BILLY HURRIE (Jazz Drummer, Glasgow), to please communicate immediately with RALPH GETHIC, 35, Broughton-lane, Manchester.

WANTED immediately, smart Drummer, for N. London cinema; tymps., tub. bells, &c.; comfortable job to right man. Lowest terms for 6 evenings to M. D., 125, Belgrave-road, Walthamstow, E.17.

WANTED, Jazz Drummer; comfortable engagement for right man. No fancy prices. Apply, between 7.30 and 8.30, Thursday, BOBBY BROWN, Netherlands Club, Bell Lane, Middlesex-street, Aldgate, E.1.

WANTED, good Trio, Piano, Violin, 'Cello; used to kinema work; one show nightly and Saturday matinée; comfortable engagement. Apply, with particulars of experience and references, stating lowest terms, MANAGER, Pavilion, Cardigan.

WANTED, first-class Trio, Piano, Violin, 'Cello, with good library; twice nightly and one matinée. Apply, with terms, to J. WHITE, Assembly Rooms, Chester.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-rd., Paddington, W. (3 minutes from Westbourne Park Station). 'Phone: Maida Vale 1882.
Lessee and Manager, Wilfred E. Boycott (late of Vert's Agency, Cork-street).

WANTED Known, MAUD RISELEY, A.R.A.M., Musical Director, Broadway Gardens Cinema, S.W., holds Orchestral Classes daily for all instruments, with a view to obtaining engagements for instrumentalists in Cafés, Cinemas, &c. Tuition given in all standard works, Tavan's arrangements. Music lent for home study. Students in London and Provinces are now joining our Winter Classes. Early applications advisable. Terms can be started at any time.
Several pupils have secured engagements during the present month.
Join now in time to secure winter engagements.
Deputies and Orchestras provided.
All communications to W. E. BOYCOTT.

WANTED, Jazz Musicians, all lines, must be A1, for variety tour; absolute lowest terms, experience; if can double any instrument; when can join on wire. Photo most essential. All first letter, Box 297, "The Era."

WANTED, first-class Pianist, First Violin, Drums, and Saxophone; thoroughly experienced in dance work. Apply, ERIC M. BOULBY, The Picture House, Southampton.

WANTED, first-class Jazz Musicians, all instruments, including Saxophones and Jazz Trumpets, for dance work. Write, JAZZ, c/o Housekeeper, 31, Great St. Helens, E.C.3.

WANTED, for Band, Royal Marines, Chatham Division, String Bass Player (to double Bombardon preferred) and Flute; very good prospects; no sea service; stationary band. Address, Lieut C. HOBY, Royal Marine Barracks, Chatham.

GOOD OPPORTUNITY FOR YOUNG MUSICIANS ABROAD.
WANTED Known. Vacancies exist for Wind and String Instrumentalists over 19, especially capable performers, Violin, Cornet, 'Cello, Clarinet, Pianoforte, or Trap Drummers in the Military Band and String Orchestra of a well-known Military Band (Regulars), at present stationed in India. Must enlist. All instruments supplied free. Band and orchestra has been continuously engaged last three seasons. Double-handed men preferred, but players taught a second instrument. Plenty of opportunity for sport, Cricket, Tennis, Football, Hockey, &c. A splendid opportunity for young musicians who want to see the world. Apply "CONDUCTOR," 67, Harefield-road, Hampton Park, Southampton.

WANTED, IMMEDIATELY, FOR FIRST-CLASS PICTURES, M.U. LEADER-VIOLINIST, SOLO CORNET, DRUMMER WITH TYMPANI AND FULL EFFECTS, TWICE NIGHTLY. APPLICANTS MUST BE EXPERIENCED AND THOROUGHLY COMPETENT. WRITE, WITH FULL PARTICULARS, COPIES OF REFERENCES, &c., TO MUSICAL DIRECTOR, THE PICTURE HOUSE, STOCKTON-STREET, WEST HARTLEPOOL.

WANTED Known.
MUSIC ON HIRE AT HALF USUAL RATES.
UNITED KINGDOM MUSIC LENDING LIBRARY,
5, Percival-st., Goswell-rd., E.C.1. Few minutes from Angel, King's Cross and City. OUR rates for hire for 1 week: 50 Trios, 5s.; 38 Trios, 4s.; 26 Trios, 2s. 9d.; 12 Trios, 1s. 6d. Extra parts, 3d. a doz. Clients may collect, or music can be sent by post, town or country. BANDS FOR CINEMA, CAFE, and DANCES PROVIDED. Others satisfied, why not You?

WANTED Known. EASTON'S MUSIC LENDING LIBRARY, cinemas, &c. No repeats for several weeks. Moderate terms. "Elmwood," Atkins-rd., Clapham Pk., S.W.12. 'Phone, Streatham 950.

WANTED Known.
THE LONDON MUSIC LENDING LIBRARY,
ALGERNON CLARKE, Proprietor.
The LARGEST, BEST, and CHEAPEST CINEMA LIBRARY. Music selected to suit all films. Catalogue 20,000 pieces. Specimen parcel, Orchestra, 3s.; Piano solo, 2s. 6d., post free. SARTORI STRINGS. THE SARTORI INVISIBLE MUTE. THE LONDON MUSIC COVERS. Large Piano copy size, 1s. per doz. Small Piano, 9d. per doz. 28, Lonsdale-road, Barnes, S.W. 'Phone: Hammersmith 1566.

WANTED, first-class Leaders, Pianists, 'Cellists, Contra-Bassists, to register for Liner Orchestras, October to April session; audition necessary. Apply MESSRS. C. W. & F. N. BLACK, 14, Castle-street, Liverpool.
Also special cruises round world, Mediterranean and West Indies. First-class Pianist, 'Cellist, or Contra-Bassist, to combine Cornet or Trombone, Flutes, Clarinets, Saxophone (E-flat alto). Must have flat pitch instruments. Solo Cornets, Trombones, and Drums also required.

LOOK HERE!
WANTED Known.—Do you want to Hire Programmes of Music suitable to your patrons and yourself? Then send to GOLDMAN'S, 78 and 80, Ocean-road, South Shields. Valses, Entr'actes, Fox-trots, Marches, &c., 8 F.O.s. for 1s. All the best Selections, Suites, Tavan, Overtures, &c., kept in stock.

WANTED, Compositions (words or music) for Publication. KINGSWAY MUSIC CO., 10, Denmark-street, W.C.2.

WANTED Known, Up-to-date Music on Hire, cinema and café. R. S., 6, Cumberland-mans., West End-lane, Hampstead.

WANTED Known. CLAPTON PARK MUSIC LENDING LIBRARY (Harry Westrop, proprietor). The most up-to-date Library in London for Cinemas and Cafés. No repeats. All music in library new condition. Lowest terms.

WANTED Known, MUSIC ON HIRE.
U cannot do better.
U will be satisfied.
U will always be up-to-date.
U will be with the film.
Orchestration, Copying, and Transposing.
CINEMA MUSIC LIBRARY,
25, Seaford-road, London, W.13.

WANTED, Composers to submit MSS. for Publication to NEVIN & CO., 72, New Oxford-st.

WANTED Known, Why not try the MOVIES LENDING LIBRARY? Fresh additions weekly. Mons. and Thurs., 10.30 to 1 o'clock, or appt. Over PEEP-SHOW, 164, Queen's-road, Bayswater.

WANTED Known, CINEMA MUSIC LENDING LIBRARY CO., one of the finest repertoires in the country; weekly parcels a speciality; Orchestra from 3s.; Piano Solo, 2s. 6d.; carriage paid one way. 27, Edwards-street, Stockton-on-Tees.

WANTED Known, NORTH LONDON MUSIC LENDING LIBRARY (up-to-date), cinema, café, &c. Lowest terms. M. W., 13, Ellington-street, Barnsbury.

MUSICIANS WANTED.

WANTED Known, Cahes for Oboe, Cor.-Anglais, Bassoon, and Clarinet Reeds supplied. HAY & SONS, 25, Salisbury-grove, Armley, Leeds.

THE MAY WALTER ORCHESTRAS.
WANTED Known.—To all Musicians in this country I wish to emphasise I am your friend. If you require Engagements please call or 'phone Gerrard 7630.
MAY WALTER ORCHESTRAS,
3, Macclesfield-street, W.

WANTED Known. Buy your Trios from HOWARD & CO. (the Trio House), 19, Percy-street, W.1.

WANTED Known R. BOUAULT, Sole Agent for all the principal Belgium editions, will Sell, for a little time only, at a great reduction. Full orchestra from 1s.; Violin solos (works of Cesar Thomson, &c.), from 2s.; Piano solos and all Classical Works. Call, or let me know your requirements, 28, Whittingstall-road, Fulham, S.W.6.

MUSICIANS' WANTS.

WANTED, by thoroughly experienced Musical Director, Pianist, and Arranger, engagement; tour or resident; just concluded summer season. MUSICAL DIRECTOR, 56, Elmwood-road, Sutton Court-road, W.4.

WANTED, by well-known Musical Director, L.R.A.M. (Conductorship diploma), whether without orchestra, post in first-class suburban Variety Theatre; first-class refs.; at lib. Terms, &c., to MUSICAL DIRECTOR, 57, Hatcham Pk.-rd., S.E.14.

WANTED, by M. D. (Piano), Oct. 2, Rev., Pictures, or Res. BIRCH, 30, Boston-s., Hulme, Manchester.

WANTED Known, WALLACE V. SIDDONS, Musical Director, also first-class Pianist, desires Re-engagement; 12 years' experience, Picture or Variety; 5 years with Poole's; 3 years last engagement; highest references; expert fitter to pictures. 9, Hardwicke-road, Reigate, Surrey.

WANTED Known, WALTER ALMGILL, L.R.A.M., concluding highly successful season as M.D., Municipal Orchestra, at Ilfracombe, will be disengaged Oct. 23, open to accept Engagement as M. D., Violin or Pianist Conductor. Cinema, Hotel, Theatre; excellent refs.; large library; can supply Orchestra. Victoria Pavilion, Ilfracombe.

WANTED, Engt., Mus. Dir., Baton or Piano; at lib. Monday next; ex-library. CONDUCTOR, 9, Melbourne-terr., Bradford.

WANTED Known, Musical Director, Solo Violinist, late Leader Eastbourne Municipal Orchestra, at liberty. Box 293, "The Era."

WANTED Known, Pianiste-Conductor, disengaged for Cinema; extensive library. For terms, apply, BEATRICE WARD-WHATE, 21, Kilburn square, N.W.6.

WANTED Known, change, by Pianist-Conductor double Violin; 9 years last engt.; any bus. £100 library. M. D., 59, Queen-street, Keighley, Yorks.

WANTED Known, CHAS. HAYDEN, concluding Oct., very successful season with the Ilfracombe Municipal Orchestra, is open to accept engagement as Pianist-Conductor or Orchestral Pianist, in good cinema, café, theatre. Terms, &c., Victoria Pavilion, Ilfracombe.

WANTED, by well-known Violin-Conductor, appointment in that capacity only; with or without own fine orchestra. Phenomenal library of music. Exceptional references from prominent West End hotel, &c. Widely experienced in restaurant and cinema work. Two years with present employers in important Midland cinema. South Coast engagement preferred, being principal reason for desired change. Box 281, "The Era."

WANTED Known, Conductor-Violinist, experienced cinema; large library; fitting pictures speciality. Terms moderate. Box 275, "The Era."

WANTED, Engagement by Violin Conductor and Lady Pianist; first-class musicians; any business; large library. CONDUCTOR, 28, Mimosa-street, Fulham, S.W.6.

WANTED, by brilliant Violin Cond., own library, Engt.; cinema or café; a Musician and a Showman. Musical interludes a speciality. Exc. refs. Young and refined. Good offers only, where music is appreciated. At lib. Sept. 25, on. LEON MORESE, 15, Katherine-street, Ashington, Northumberland.

WANTED, Engagement by first-class Rept. Violiniste, able to take lead if required; experienced in all work; would not object to variety. 8, Norlandgdns., London, W.11.

WANTED, Engt. in North by first-class Violinist, Repet. (lady), able to lead, or Seconds. Box 289, "The Era."

WANTED, Engt. by Violin. Repet. or Second; good refs.; good tone; abstainer. H. FOREMAN, c/o Caldwell, 28 Elizabeth-st., Ibrox, Glasgow.

WANTED, engagement by Violinist, Rep., or Second. Salary £2 10s.; exp.; male; cinema or dance. R., 10, Angel-road, Hammersmith.

WANTED, engagement by young Violinist as Rep.; able to lead. VIOLINIST, 15, Marlow-buildings, Calvert-avenue, Shoreditch, E.2.

WANTED, Engagement by thoroughly experienced Violiniste (Leader) and 'Celliste.
Hotel, Café, Cinema. Trio if desired.
Excellent repertoire of classical and modern music.
MISS ELSIE MAY ('Celliste),
MISS ALICE HIGHAM (Violiniste),
Prospect Hotel, Harrogate.

WANTED, by Violiniste (experienced), Rep., engagement in cinema; library; London only; would deputise. MEYER, 250, Amesbury-avenue, Streatham Hill, S.W.2.

WANTED, by Violiniste-Leader, Engt. in hotel, café, or Rep. in cinema; 8 years' experience. OLIVE WHATFORD, 184, Tivoli-crescent North, Brighton.

WANTED, by Solo Violinist-Leader (lady), playing in West-End hotel, change; with or without own orchestra; London hotel pref.; fine extensive library. Press notices, &c. Letters, VIOLINIST, c/o Mrs. Seaman, 49, Redcliffe-square, S.W.10.

WANTED, Engagement by experienced Leader-Violiniste; free Sept. 25; excellent library; pictures well fitted; could supply orchestra. RICHARDS, 7, Durpashill-road, Croydon.

WANTED, by well-known Leader Solo Violinist, Engt. in London; fully experienced in all kinds of high-class work; extensive library; at present at liberty. MUSICAL DIRECTOR, 20, Flaxman-terrace, Upper Woburn-place, London.

WANTED, Engt. in cinema by well-known Leader and Solo Violinist; first-class up-to-date library; picture fitting and musical interludes a speciality. Apply, LEADER, 8, Shawfield-street, Chelsea, S.W.3.

WANTED, Engt. by Violinist, Leader or Repet.; exp. any business; at liberty Oct. 9; M.U. J. BROOKE, Tower Circus, Blackpool.

MUSICIANS' WANTS.

WANTED, engagement, Violin, Leader or Repet.; any business; excellent references. P. VERNON, 12, The Highway, Moulscombe, Brighton.

WANTED, Engt. by Violinist Leader; brilliant, young; fine library; experienced best-class cinema, café, hotel. TROWBRIDGE, 36, Catherine-street, Liverpool.

WANTED, Engagement, Violin-Leader, Musical Director.
Thoroughly experienced in taking complete charge of large or small Orchestra.
Cinema, Restaurant or Hotel.
Detailed fitting of pictures a speciality, and Orchestral Interludes and solos featured.
Could supply other members of orchestra. Now concluding most successful engagement at Grand Pavilion and Pump House Hotel, Llandrindod Wells.
Good provincial offer entertained.
Above address until end of September.
After, to HARRY WHITE, 9, Acacia-grove, New Malden, S.W. 'Phone, Malden 183.

WANTED, first-class Engagement by brilliant Leader (Solo Violinist). Tour, Hotel, or Café; at liberty Sept. 25; only good offers. Apply, GEORGE DENTON, Leader, Pier, Cleethorpes.

WANTED, Engt. by experienced Leader-Violinist and Orch.-Pianiste, Cinema or Café; disengaged Oct. 1; up-to-date library. Box 272, "The Era."

WANTED, Engt. by first-class Leader and Solo Violinist; hotel, cinema, or dancing; exp. any business. ROSSI, 81, Marylands-road, Maida Vale, W.9.

WANTED Known, first-class, fully experienced Violinist-Leader, Soloist; splendid tone; shortly vacant, with or without own small orchestra. 2,500 library. Distinctive picture fitting. Unsolicited Press testimonials. London. Reasonable terms. Box 290, "The Era."

WANTED, Re-engagement by Violinist, at liberty Oct. 2. MISS HOLDEN, The Pier Orchestra, Southport.

WANTED Known, Lady Violinist, disengaged; first-class Repetiteur; capable of lead; any business. 18, Monas., Douglas, I.O.M.

WANTED, Engagement by experienced Violiniste, Cinema or Café; would deputise. Also Orchestral Pianiste desires Sundays only. 195, Adelaide-road, N.W.

WANTED Known, Violiniste (young lady), slight orchestral experience, to meet Musical Director, either sex, any business.
Violinist preferred, who will coach her for the Orchestra and solo Playing.
There must be good prospects.
State full particulars and age.
Apply, Box 260, "The Era."

WANTED, by Violinist-Leader, thoroughly experienced cinema or jazz preferred; strong tone; disengaged Oct. 3, previous if necessary. D. Hyams, 48, Morning-lane, Hackney, E.9.

WANTED, engagement or deputising, from Oct 1. NETTA MACLENNAN, Violinist, 26, Quex-road, N.W.6. Own orchestra if required.

WANTED, by Ladies, Violiniste and Pianiste; ex. refs.; lib.; café, cinema. PIANISTE, c/o Dorothy Café, Weymouth.

WANTED, Engt. by exp. Violiniste and Pianiste (ladies); own library; any business. D., 37, Campana-road, Parsons Green, S.W.6.

WANTED, Re-engagement by Violiniste and Pianiste, joint or separate; audition by appointment. Apply, Box 285, "The Era."

WANTED, Engt. by Violinist, exp. pictures, variety; good library; terms £4. VIOLINIST, 107, Upper North-st., Brighton.

WANTED, Engagement, Violin or Viola; M.U. terms; open Oct. 9. NICHOLLS, 9, Levens-grove, Blackpool.

WANTED, Engt., London or near, by experienced and reliable 1st Violinist; any bus. S. CARDALL, 50, Johnst., Luton, Beds.

WANTED, engagement by first-class Violinist (A.R.A.M.) and Pianist (Mus. Bac.); experienced Orchestral and Solo players; highest references; chamber music; classical and modern; Tavan arrangements. Can complete Trio if necessary.
Only first-class hotel, café, cinema, or theatre.
Midlands preferred.
Box 256, "The Era."

WANTED, Engt. by JAMES HART, Solo Violin; 10 years' exp.; can supply ex. Orch. 9, Westwick-gardens, London, W.14.

WANTED, London engagement by Violin-Viola, just concluded 5 years first-class cinema. BASSETT, 42, Baliater-rd., Brixton, S.W.

WANTED, shortly, high-class Joint Engagement by Violinist and Pianiste; thor. exp.; brilliant players; exceptional refs. Reasonable salary for good permanency. Box 265, "The Era."

WANTED, Engt., Violin or Viola; any business; at lib. end of Sept. CARSWELL, E. G. Oram's Orchestra, Grand Pier, Weston-super-Mare.

WANTED, by Violinist, young gent., Engt., Rep. or Second, in Cin. (London); some exper.; good tone. 45s. per week. D., 15, Bovingdon-rd., S.W.6.

WANTED, by exp. Violinist, Engagements for Dances; good tymppr. A. J. P., 68, Rossiter-rd., Balham, S.W.

WANTED Known, a young Amateur Violinist (gent.), would like to meet young Amateur Pianist and 'Cellist (gents.), with view to practices. No remuneration. Good players essential. Excellent library. Write, J. P. WALKER, 115, Waleran-buildings, Old Kent-road, S.E.1.

WANTED, by Violinist, experienced, gent., engt., evenings; First or Lead; cinema, dances, dinners, &c.; young; fine tone and appearance. Could supply any combination, with library. Write, 70a, Murray-road, Ealing, W.5.

WANTED Known, good young Violinist requires Evening Engagement; small salary to gain experience; large library available. Box 291, "The Era."

WANTED, by a young Violinist, Engagement in London; cinema preferred; smart, able performer. Write, F. A. LEIGHTON, 79, Driffield-road, London, E.2.

WANTED Known, Fr. Horn Player, 19 yrs., first class exp... dis. 25th inst. (finishing summer season). CORNO, 2, Rectory-road, Broadstairs.

WANTED KNOWN, FRENCH HORN, VACANT SEPT. 30; LATE CARL ROSA OPERA CO. HARRY WILLATT, E. G. ORAM'S ORCHESTRA, GRAND PIER, WESTON-SUPER-MARE.

WANTED, Engagement by good, reliable Cornet; thor. exp. any business. WATSON, 11, Borthwick-road, West Hendon, N.W.9.

MUSICIANS' WANTS.

WANTED, Engagement by first-class Cornet and Trumpet; well exp: big works, &c. 10, Hadfield-square, Glossop.

WANTED, Engagement, Solo Cornet; ex. all lines; cinema preferred; terms moderate. Lammas Hall, Bridge Road, West Battersea.

WANTED, Engagement by good Cornet and Trumpet Player; nice tone; exp. any bus. FOYLE, 63, Watkin-st., Swansea.

WANTED, Engt., Solo Cornet; thor. exp. all lines; dis. after Sept. 23; ter. season with Mr. J. V. Caine's Orch. Address, HORACE A. OSBORNE, Brine Baths Orchestra, Droitwich.

WANTED Known, disengaged Mon., Sept. 25, on, reliable Solo Cornet; excel. refs. (season finished), Spa., Whitby, 12 years' exp all lines (ex-Service), Coms., terms, CORNETTIST, c/o Kitson, 1, Routh-walk, Skinner-street, Whitby, Yorks.

WANTED, Engt., Clarinet, combine 'Cello; thor. exp.; works, or empt. found. HUTCHINS, 10, "C" Band, R.M.C., Camberley, Surrey.

WANTED, Engagement by experienced Clarinet, finishing season at Opera House, Scarborough; any bus.; M.U. DUERDEN, 15, Reed-st., Burnley, Lancs.

WANTED, engagement, Clarinet; thoroughly experienced and reliable; concert, theatre, variety; disengaged Oct. 30; M.U. MORRIS, 28, St. Hilda-road, Folkestone.

WANTED, Engagement as Clarinettist, any orchestral business; experienced; London or Suburbs. MR. A. E. HAWTHORN, 143, Harley-rd., Willesden Junc., N.W.10.

WANTED, engagement by thoroughly experienced Clarinettist. 30, Yerbury-road, N.19.

WANTED, Engt. by Clarinet; any bus.; anywhere; either pitch; at lib. end of Sept. HORTON, Grand Pier Orchestra, Weston-super-Mare.

WANTED Known, Engagement, Clarinet; either pitch; any business. F. THURSTON, 8, Weymouth-st., Oxford-rd., Manchester.

WANTED, Engagement, exp. Clarinet; any bus.; playing at Spa, Whitby. After 24th, cons. 58, Saltey-road, Oxton, Birkenhead.

WANTED, Engagement as Clarinet, combine Violin; thoroughly experienced. TAYLOR, 9, Connaught-gardens, Margate.

WANTED, Engt. by D. Bass, liberty Oct. 2, any business. GERTRUDE TOLLERTON, 4, Oxford-avenue, St. Anne's-on-Sea.

WANTED, Engagement by experienced Lady Double Bass Player; disengaged Oct. 2. Address, MISS SYBIL MILLER, 9, Market-street, Margate, Kent.

WANTED, Cinema Engagement as D. Bass; London preferred. E. EDWARDS, 7, Springfield-terrace, Bowes Park, N.

WANTED, Engagement as D. Bass in Cinema; London preferred. E. EDWARDS, 7, Springfield-terrace, Bowes Park, London, N.11.

WANTED, Engt. by D. Bass, Cinema or any bus.; exp. Tavan, Alder; open Monday next. BASSO, Manor House-st., Pudsey, Leeds.

WANTED, Engagement by first-class D. Bass Player; late prin., Carl Rosa Opera Co., &c.; Cinema, Concert, or high-class Theatre; highest refs.; liberty Mon. next; termination season. Write or wire, BASSO, Speelman's Orchestra, North Pier, Blackpool.

WANTED, Engt. by exp. Double Bass (gent); also exp. Orchestral Pianiste (lady). E., 31, Salterton-road, Holloway, N.

WANTED, Engt. or Dep., by exper. String Bass. BASSO, 57, Gt. Cambridge-street, Hackney-road, London, N.E.

WANTED, Engt. as Double Bass; just concluded successful season at Palladium, Llandudno; at liberty Oct. 1. CECIL HALL, Park House, Mostyn-street, Llandudno.

WANTED, Engagement by D. Bass, exper. all lines; liberty 30th. BASSO, 2, Prospect-terrace, Llandudno.

WANTED, by D. Bass, open at once, Engt., cinema or any business; fully exp.; Tavan and Alder. W. PEEL, 38, Summerland-road, Minehead, Somerset.

WANTED, Engt. by Trombone; also Bass or Euph.; exp. any bus. T. GOWER, 153, Lillie-road, Fulham.

WANTED, Engt. by Trombone and Violin; 16 yrs. exp. (Marine Band); Jazz or Straight; disengaged from Sept. 16. R. WILLIAMS, 11, Chevening-rd., Greenwich, S.E.10.

WANTED Known, Trombone; good (Jazz or other business); open for dates; London district. Write, terms, "SYNCOJAZZ," 372, Walworth-rd., S.E.17.

WANTED, Engt. by Trombone; thor. exp. Theatre, Hall, Jazz; town or tour. SMITH, 5, Cobden-st., Greenbank, Blackburn.

WANTED, Engagement by Trombone, Var. or Theatre; competent and reliable. HIBBS, 234, Knutsford-road, Warrington.

WANTED, Engagement, Bassoon, combine Clarinet; Variety or Cinema; good refs. BROWN, Derwent Vale, Derbyrd., Belper.

WANTED, good engagement or special nights (London only), first-class Saxophone, combine brilliant Solo Cornet. GROSSMAN, 10 Goldhawk-road, W.12. 'Phone 1229 Hammersmith.

WANTED Known, exp. Saxophonist, disengaged from Oct. 2; just completed contract; high-class Hotel, Cinema or Dance work; can double Violin; good refs. Offers to SAXO, 17, Alma-square, Scarborough.

WANTED, Engt., Saxophonist, combine Flute; any business. SAXO., 358, Coldharbour-lane, S.W.9.

WANTED, Engt. by 'Celliste (vocalist), exp. Pictures, Variety, Dances, &c.; terms £3 5s. SHAW, 107, Upper North-st., Brighton.

WANTED, by experienced lady 'Celliste, Engt. in Hotel or Cinema; moderate terms. Box 282, "The Era."

WANTED, Engt. by thor. exp. 'Cellist (young lady); theatre or cinema bus.; would deputise. 'CELLIST, "The Studio," 53, Auckland Hill, W. Norwood, S.E.27.

WANTED, by lady 'Celliste, deputising; one or two evenings weekly. MADAME ELLIOTT, 12, St. George's-rd., St. Margaret's-on-Thames.

WANTED, Engt. by 'Celliste, Cinema or Hotel (evenings only); London or near; ex. refs.; exp. Rep.; Tavan, &c. 'CELLISTE, 1, Allen House, Kensington, W.8. Tel.: Western 4136.

WANTED Known, Lady 'Celliste desires Afternoon Engagement in London, S.W. district preferred; several years' experience in cinema and tea rooms. Write, F., 37, Holborn Estate, Tooting, S.W.17.

WANTED, evenings, Engagement by experienced Orchestral 'Cellist (no Sundays). Box 266, "The Era."

MUSICIANS' WANTS.

WANTED Known, QUEENIE MAFFERT, 'Cellist, has resigned the Circus Restaurant; free for Deputising. 9 Marney-road, Clapham Common, S.W.11.

WANTED, by experienced 'Cellist, London Engt.; free Oct. 1. MISS HAIDEE BOYD, 60, Approach-rd., Clifton-ville.

WANTED, 'Cellists requiring a good Deputy to wire A. E. SHAW, 60, Caithness-rd., Mitcham, S.W.

WANTED, by 'Cellist, thoroughly experienced man, engagement. 30, Yerbury-road, N.19.

WANTED, Engt. by Solo and Orchestral 'Cellist; any business; fully exp. and thor. reliable. Wire for Mon. 'CELLIST, 98, Buchanan-st., Blackpool.

WANTED Known, Solo 'Cellist, from the London Coliseum and principal Municipal Concerts, invites offers. Box 292, "The Era."

WANTED Known, 'Cellist disengaged, cinema, London, evenings only preferred; no Sundays; fine tone; soloist; standard works; would deputise. HAROLD NELSON, 37, Howley-place, Warwick-avenue, W.2.

WANTED, Engagement by competent Viola; late Moody Manners; or Rept. Violin. ALLEN, 2, Cotham Vale, Bristol.

WANTED, engagement, Oboe and Cor Anglais; at lib. Sept. 30. SMITH, Oboeist, Grand Pier Orchestra, Weston-super-Mare.

WANTED Known, Engt. by Oboe; vacant end of Sept.; any bus. J. W. COLLINS, 50, Lamprell-street, Old Ford.

WANTED, Engt. by MISS LENA CAMERON, Flautiste, Piccolo Soloist; exp. any business. 17, Barnard-rd., Clapham Junc., S.W.11.

WANTED Known, lady Flute and Piccolo Soloist, liberty Oct. 2, Pier, Southport.

WANTED, Engagement, Solo and Orchestral Flute and Piccolo, dis. Oct. 2; London only. DAISY TOOTILL, Municipal Orchestra, Lytham, Lancs.

WANTED, by Flautist, Engagement; anywhere on Tyneside; any bus. Address, FLAUTIST (M.U.), Box 243, "The Era."

WANTED Known, Flautist, at liberty; any bus.; pictures preferred. Address, R. S. BALLANTINE, 19, Park-street, Hull.

WANTED, by Flautist, Engagement; thoroughly experienced any bus.; reliable; distance no object; either pitch. FLAUTIST, 39, Oxford-rd., Kilburn, N.W.6.

WANTED, Engt. by first-class Flute and Piccolo; any business; piccolo soloist. FLAUTIST, 35, Beclive-rd., Putney.

WANTED, Engagement, Flautist; long experience; reliable; good refs. BAYLY, 290, Coldharbour-lane, Brixton.

WANTED, Engt. by Flautist, high or low pitch; good refs. G. HARDY, Municipal Orch., Colonnade, Bexhill.

WANTED, Re-engt. by first-class Flute and Picc.; high or low pitch. Refer Manager here. GASCOYNE, Pal., Llandudno.

WANTED, by Flautist, either pitch, M.U., engagement; Yorkshire preferred; any business; finishing season; liberty Oct. 9. FLAUTIST, Pavilion, Winter Gardens, Blackpool.

WANTED Known, Flautist (exper. cinema), at liberty; any distance. STUBBS, 32, Hamilton-road, Ilford, E.

WANTED Known, experienced Organiste, Mustel or Reed; Pianiste, Orchestral or Relief; would deputise. EMILY A. LLOYD, 15, Benbow-rd., Hammersmith, W.6.

WANTED, Engt., Sunday nights, Reed Organist (lady), 2nd Violin (gent.), used to best works. ORGAN, Mayfield, 51, Winchelsea-rd., Philip lane, Tottenham.

WANTED, Engt. by MISS FLORENCE BROWN, Pipe Organist-Pianist, disengaged; would deputise. 39, Copley Park, Streatham.

WANTED, Re-engagement as Organist (Reed) in Cinema Orchestra by experienced lady; can play from 'cello and second violin parts, also assist with piano. M., 8, F Block, Camberwell Green Estate, S.E.5.

WANTED Known, Organist-Pianist seeks re-engagement; long experience; cinema or hotel; solo pipe or mustel. TOM TYRRELL, 14b, Coldharbour-lane, S.E.8.

WANTED, by Cinema Pianist-Organist, Engt.; exp.; open Monday next. PIANIST-ORGANIST, 26, Victoria-road, Great Yarmouth.

WANTED Known, thor. exp. Pianiste; orchestral, dis. Also Organiste. PIANISTE, 27, Somerfield-rd., Finsbury Park, N.4.

WANTED by Pianiste (Orchestral) or Organist, experienced lady. Engagement. M. C., 36, Bellfields-road, Brixton.

WANTED Known, Tip-top Lady Pianist, vacant shortly for first-class C.P. or Musical Act. Brilliant Soloist and Accompanist; sight reader, MSS.; transpose, memorise, extemporise. Box 215, "The Era."

WANTED, Engagement, brilliant Orchestral Pianiste; thor. exp. high-class music. Deputise, or perm. PIANISTE, 125, Camden-road, N.W.1.

WANTED, by experienced Lady Pianist, Sunday Relief Engagement, Orchestra or otherwise; 12 months' reference. PIANIST, 18, East Hill, Wandsworth, S.W.18.

WANTED, Engagement by young lady Pianiste and Violiniste; good accompanist, reader and memoriser. H., Coulston Rectory, Westbury, Wilts.

WANTED, Engagement by MISS ETHEL SPEARING, Orchestral-Pianiste (previous engagement 5 years); London district. 6, Cumberland-mansions West End-lane, West Hampstead.

WANTED, by Orchestral-Pianiste (young lady), engagement in Cinema; Tavans; would accept low salary for further experience. PIANISTE, c/o Hitch, 72, Powerscroft-rd., Clapton, E.5.

WANTED Known, Exp. Orchestral Pianiste, dis.; sight reader; would deputise. PIANISTE, 24, Godolphin-rd., Shepherd's Bush, W.12.

WANTED, engagement by BELLE CONROY, Pianist and Mezzo Soprano; experienced; any business. 6, King-street, Morecambe.

WANTED, Engt. as Pianiste, solo, Orchestral, or Relief, for Cinema,

MUSICIANS' WANTS.

WANTED, by first-class Orchestral-Pianiste, change in high-class Cinema only. Box 288, "The Era.

WANTED, Engagement by young Orchestral-Pianiste; 6 months' experience; quick and good worker. Letters, PIANISTE, Box 285, "The Era."

WANTED Known, Orchestral Pianiste (lady) wants Sunday evening engagement; cinema or cafe; would deputise. Box 278, "The Era."

WANTED, by first-class Orch.-Pianiste; thor. exp. PIANISTE, 24, Albion Hill, Leicester.

WANTED Known, at liberty Sept. 25, first-class Relief Pianiste; expert fitter, sight reader; thor. exp. MAVEN, 91, Camberwell grove, S.E.5.

WANTED, Engt. by Orchestral Pianiste; pics. and var. or pics. only; sight reader; extemporise; good musician; 4 years' exp. Box 259, "The Era."

WANTED Known, Pianist is open to accept Engagement with dance orchestra for winter season. Write, MISS GOODMAN, 7, Cottage-grove, Bow, E.3.

WANTED, Engt., Orch. Pianiste (lady); 3½ years M. D., Cinema, last engt.; ext. library; dis. Saturday. B. WILLCOX, 30, New-road East, Portsmouth.

WANTED, Engt., Young Lady Jazz Pianist (vocal); teas, dinners, &c.; would join dance combination; rept.; syncopate. WILLIS, Camp-road, S. Farnborough, Hants.

WANTED, by experienced Orchestra and Solo Pianiste, two or three days' deputising every week; excellent sight reader. PIANISTE, 11, Essendine-road, Maida Vale, W.

WANTED, by well-known lady Orchestral and Solo Pianiste (M.U.), permanent engagement; thoroughly experienced in dramatic, variety, and picture business; long and reliable references. ADVERTISER, Park Holme, 150, Foster Hill-road, Bedford.

WANTED, Engagement by experienced Lady Accompaniste for Private Practice or Concert Work (Cert. T.C.L.). PIANISTE, 2, Winchelsea-rd., Tottenham.

WANTED Known, Pianiste, relief or orchestral. Also Organiste. PIANISTE, 47, Ormiston-rd., Shepherd's Bush.

WANTED, by Cinema Pianiste; expert fitter; 14 yrs.' London experience; good Permanency or Deputise. McNEIL, 74 Hill-st., Peckham.

WANTED, by Cinema Pianiste, Orchestral or Relief, Engagement, London or near; good sight reader; thoroughly experienced. "PIANISTE," The Folley, 8, South-street, Epsom.

WANTED, by Pianist and Violinist, for Pict. or Dance work; London dist. PIANISTE, 5, Quarry-rd., Wandsworth Common, S.W.18.

WANTED, Engt. by first-class Orchestral-Pianiste; thor. exp., Cinema work; 2 years last engt. BURDETTE, 26, Dulwich-rd., Herne Hill, S.E.

WANTED, Engt. by good, exp. Cinema Pianiste; Solo, Relief; good per. or Dep. E. WYATT, 349, Essex-rd., Islington.

WANTED, by experienced Orchestral-Pianist and Mustel Organist, Engagement in Hotel, Café, or Cinema. Box 247, "The Era."

WANTED, by experienced Orchestral Pianist-Organist, Deputy Cinema Work, for single days; permanent or temporary. Address, "BRITON," Box 705, "The Era."

WANTED Known, Dance Band Pianist, at liberty on odd dates; latest music; would deputise. E. C. HYDE, 45, Cecile Park, Crouch End, N. Telephone: Hornsey 1162.

WANTED Known, Pianist wants Cinema Work; orch. or relief; afternoons. E., 53, Lorrimore-street, Walworth, S.E.

WANTED, Engt., Orch. Pianist; exp. Pictures, Variety, and Dancing; mod. terms. PIANIST, 259, New-road, Blackpool.

WANTED, Engagement, Pictures, Pianist and Violinist (gents.); trio if necessary. WM. G. SMITH, 12, Chaucer-road, Acton, W.3.

WANTED, by exp. Orch.-Pianist, Sat. even. engts., any bus., dances, accompts., &c. COX, 268, Goldhawk-rd., W.12.

WANTED, by Pianist, Engagements for Dances, Concerts, &c. J. W. B., 60, Lysias-rd., Balham, S.W.12.

WANTED Known, expert Accompaniste (sight reader) wants Engt. for auditions, rehearsals, dancing, hotels, &c.; would join Violinist or dance band. K. R., 6, Winchester-street, S.W.1.

WANTED, engagements by Dance Pianist (experienced); Solo or Jazz Band. B., 92, Charlotte-street, W.1.

WANTED, Engt. as Pianist or Relief, in cinema; youth 19. E. H., 1, Springwell-avenue, Harlesden.

WANTED, Engt., Monday next, first-class Pianist; cinemas; gent.; own library; refs.; very low terms. MUSICIAN, 64, Park-road, Keynsham, Som.

WANTED, by brilliant Pianist (male), young and smart; at lib. now; any bus.; Jazz or Straight; first-class exp. G., 31, Aldershot-rd., Kilburn, N.W.6.

WANTED, Engt. as Relief Pianist; low salary; local pref. MISS P. LAPHAM, 199, Strone-road, Forest Gate, E.7.

WANTED, Engt. by Dance Pianist; young; at liberty now. FIGG, 12, Victoria-villas, Kilburn, N.W.

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BOOKINGS FOR THIS SEASON HAVE INCLUDED :—
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IN THE SUBURBS.

"THE LIMPET"
At Hammersmith.

That witty farcical comedy, "The Limpet," was presented at the King's, Hammersmith, on Monday night, by the original company from the Kingsway Theatre, and, judging from its hearty reception, should attract full houses during its week's run.

"The Limpet" was preceded by Mr. Morland Hay in his clever musical show, "Humour at the Piano." Mr. Hay gave several amusing items, his song, "The Big Drum-Major," being especially popular.

Mr. Stanley Turnbull was brilliantly humorous as ever in his rôle of the vulgar but good-natured Percy Sheepwell, the unwanted guest, who erroneously imagines he is such a popular person, and his jovial and tactless familiarity and smug self-conceit proved a continual source of mirth. He was the ideal Limpet. Mr. Edward Devson was presented perfectly by Mr. Arthur Bell, who showed in a lifelike manner the embarrassment of the worried host desiring to get rid of his uncouth guests without apparent ingratitude to the man he believed had saved his life. Miss Sybil Arundale as Miss Devson, who so deliciously misunderstands everything and leaps to conclusions—generally wrong—gave a skilful and charming piece of acting. Dick Devson (the son), who changes his opinion of Sheepwell after falling in love with his daughter, was cleverly and briskly played by Mr. Edward Combermere. Miss Phyllis Shannaw played the pretty Daphne Sheepwell in attractive manner, her little love scenes with Dick being very effective. Mr. Robert Minster as the useful uncle, William Fordyce, was excellent.

"LOYALTIES" AT WIMBLEDON.

John Galsworthy's fine play, "Loyalties," is being presented at the Wimbledon Theatre this week by the Dee Gee Tours Co. This drama is finely moulded, well constructed, and maintains its interest in a remarkable degree until close to the end. It is therefore not to be wondered that it has proved so successful at the St. Martin's, an dwill very probably be equally so in the provinces. The acting is on a high plane, every character of the lengthy cast being played with skill and care. Mr. Cyril Griffiths, as Captain Dancy, was powerful in the latter scenes. Much sympathy was evoked with his loving, trusting wife, very naturally played by Miss Jane Millican. Mr. Bernard Mereifeld was excellent as Charles Winsor, and Miss Phyllis Fabian equally so as his wife Adela. Mr. Howieson Culff, in the strongly drawn character of Ferdinand de Levis, the Jew, was as merciless and scathing as the part demanded. Mr. Julian D'Albie gave a realistic picture of Jacob Twisden, the conscientious lawyer of the old school. Miss Anne Hyton was bright and charming as Margaret Orme; Mr. Marcus Barron capital as General Carynge, while special praise must be accorded Mr. Henry Le Grand for his fine impersonation of Major Colford, a true and loyal friend. Mr. A. Carlaw Grand, in the small but necessary part of Gilman, was amusing and natural. The numerous lesser characters were all well in the picture, helping towards the success of this very interesting, very unusual and very dramatic play.

"THE THREE BEARS."
At Croydon.

There were but few vacant seats on Monday evening at the opening performance of this most delightful comedy, and the unbounded enthusiasm of the audience augured well for the success of the production.

The scene is laid in the wilds of Canada, where, in a bungalow retreat, live the "Three Bears," a doctor and his two patients. They have gone there to escape from the hustling, bustling world.

To this camp comes Sylvia Weston, friendless and an orphan, seeking refuge from her prospective husband, against whom she has revolted at the eleventh hour. She should have married him next day.

Her intrusion is resented at first, but by degrees her winning charm promotes a warmer and more genial atmosphere. Curtness gives place to courtesy, and in the case of the most churlish of the Bears, one Christopher Kent, the inevitable happens. He falls head over heels in love with the fair refugee.

The play is delightful in every way, the comedy and pathos throughout being most appealing. As Sylvia, Renee Kelly, appears at her best. At one moment she has the audience bordering on tears, and at the next laughing heartily. The applause which greets her on every occasion is richly merited.

Mr. Hylton Allen, as Christopher Kent, is also deserving of high praise. His acting is most convincing. Mr. Henry Carne does well as Julius Vanneman, a violinist, and so does Mr. Halliwell Hobbs, in the rôle of Dr. Forsyth.

To Miss Mary Griffiths is assigned the part of Abbie (Slyvia's old nurse), and she very capably portrays that indulgent and patient lady.

Mr. Hector Abbas is Bateese, a French-Canadian guide. He acts with studied skill, and Miss Dorothy Fane is excellent as Julie Draper, a one-time lady friend of Kent's, whose appearance at the camp bids fair at one time to upset the happy ending of the romance.

Under the able direction of Mr. Eade Montefiore, the Grand Theatre, Croydon, is achieving great things. Mr. Montefiore believes in good fare, and his large and appreciative audiences are proof of the soundness of his ideas.

"JINGLES" (RE-TUNED)
At the Elephant.

Mr. Harry Day's super-revue in its "re-tuned" form is an exhilarating and jolly entertainment, and met with every sign of approval on Monday evening at this playhouse. In a dozen "Jingles"—each bright and amusing—fun and melody are prominent features. Among the many items "The Fair Ground" deserves to be specially mentioned as providing plenty of humour. Here Miss Dorothy Hart shone in a capital number, "Happy"; Miss Dolce Cariello in "Gypsyland" was pleasing, while Miss Hylda Baker scored in "Movieland." In Jingle 3—"The Dancing School"—some prettily arranged and artistic dances won admiration. The graceful evolutions of Commère and Compère (Miss Dolce Cariello and Mr. Jack Gee) and the Jingle Belles calling for notice. "An Opera Library" gave opportunity for an introduction to the Masterpieces—Miss Dorothy Hart ("Aida"), Miss Cariello ("Cavalleria Rusticana"), Miss Hylda Baker ("Lohengrin"), Jack Gee ("Faust"), Eric Le Fre ("Il Trovatore") and Chas. Beckwith (Verdi) were all excellent. In Jingle 6 Miss Hylda Baker was heard at her best in "The Coliseum Crawl." "The Hiawatha Melody of Love," too, again displayed Miss Dolce Cariello's versatility. The medley written around a breach of promise case "caught on," and roars of laughter followed the eccentricities of the Judge (clever Jack Herbert), the Usher (Genee Spry), and the other clever artists. Mr. Jack Gee sang with feeling "Bachelor Days" in the 10th Jingle, while in the concluding "Jingle"—a scene at Hyde Park Corner—Miss Hylda Baker scored in the rattling number "Oh! the Band," accompanied by a military orchestra, and the full strength of the company.

Mr. Harry Day's smart company work hard throughout, the chorus also do exceptionally well under Mr. Harry Drew's conductorship, and the effective scenery and appointments all assist in the success.

In this re-tuned version of "Jingles" Mr. J. A. Troubridge has supplied plenty of tuneful music, Laddie Cliff and Mlle. Albion have arranged the graceful dances, and the staging is entrusted to Mr. Charles Henry, Mr. Teddy Morris supervising the whole production for the Sydney Syndicate.

"CHEERFUL DAYS."
At Watford Palace Theatre.

The title of Mr. Thomas F. Convery's revue, "Cheerful Days," is no misnomer, as it is a very bright and breezy production, which keeps an audience perpetually amused throughout, and in which there is a plentiful supply of comedy, aided by excellent singing and dancing. Miss Pattie St. Clair is the principal lady, and delights everyone with her pleasing singing of "I Passed By Your Window," and other equally enjoyable numbers. Mr. Bud Richie, who is always assured of a good reception by Watford audiences, sings several songs in his usual forceful and effective manner, and which meet with great success. The company can boast of a couple of capital comedians in Tom Hulme and Albert Burdon, who give a very amusing and highly diverting impersonation of two stage hands seeking employment and indulge in a lot of comic business of the knockabout order, which keeps the house in a constant state of hilarity. One of the cleverest artists is Mr. Johnny Kavanagh, who plays the part of Agnes Wilcox. His make-up is good, and he sings with amusing coyness "I'm Not That Kind of Girl." Mr. Joe Hudson creates an excellent impression as Maurice Ascot, an actor, and does all he is called upon to do extremely well. In the scene on the beach at Blackpool a pierrot troupe is introduced which gives the principals a further opportunity of proving their vocal abilities, and would have been even more enjoyable had the humour of the two comedians been a little less boisterous. The specialities by Harry Firth's Eight Dainty Maids were very popular. Their first item consisted of a plantation ditty, "I'm Missing Mammy's Kisses and I Know She's Missing Mine," followed by a clever dance which was marked by its precision. In the last scene they introduce with charming effect the intermezzo from "Forget-Me-Not." The chorus is a smart and pretty one, and they contribute greatly to the success of what is a well-staged and up-to-date show.

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ACTORS' THREATENED STRIKE.

TO THE EDITOR OF "THE ERA."

Dear Sir,—There will be NO strike, or if there is a strike called it will be the end of the Actors' Association under its present organisation.

Take two points of argument. Mr. Lewis Casson, in the "Daily Mail," is quite right as to the two weeks' notice to incompetent artists with which the profession is teeming since the war. On the other hand, it is absurd for Mr. Casson to state that managers make very little, if any, profit out of twice-nightly engagements. If his dates are booked correctly, his play and his artists well cast and well paid, the box office will in every case prove he can make a very good profit and pay 25 per cent. extra on salaries. Some members of the A.T.M. still pay this figure and are very satisfied.

If Mr. Lugg calls a strike it will mean at once that he finds that out of the 6,000 members of the A.A. (on paper) he will be supported by less than 1,000. He has not got 6,000 paid-up members, and that is why fully-paid members are not going to be ruled by a majority which consists of young and inexperienced artists who have joined the A.A. since the war with the one idea of getting the minimum salary of £3, and who in any other commercial business are not worth £2.

As an old and fully-paid-up member of the A.A. I quite agree as to the work done by the A.A. for the improvement of the working conditions of the real actor and actress who existed before the war and whose places now are taken by novices and amateurs who have found their way into the profession and also by some inexplicable means into the A.A.

Reorganise the A.A. first, enlist as active members the best men and women in the provinces and London, get funds, and then talk about a strike. By that time it will not be necessary, because managers will find that to get an A.A. artist at all means to get a competent artist, which at present is far from likely. Also will managers willingly pay, as they always have done, a living wage to the right people?

If in the future it is ever necessary to call a strike it must be of West End actors as well as provincial. The former are in a better position to face a strike than the latter, whose salary is about a quarter of their London brothers and sisters. But let us sincerely hope that such a contingency will never occur, and I am sure with reason it never will. Anyhow, it cannot do so now without killing once and for all the A.A. in its present organisation.

As far as exposing bogus managements are concerned, the A.A. has and is still fulfilling a most useful purpose, but let them confine themselves to this and not attack the men who provide the bread and butter for the majority of genuine professionals. This is only suicide.—Yours truly, GERALD TAPPING.

Actors' Club,
40, Whitfield-street,
Tottenham Court-road,
London.
Sept. 14, 1922.

WINDSOR THEATRE ROYAL.

On Monday was presented the new musical comedy, in two scenes, entitled "The Lucky Bean." This is the company's first call "on the road" after the production at Manchester. There is not a dull moment. The acting is good, the singing very pretty and effective, whilst the "tropical island" scene is a setting of gorgeous colouring.

The opportunities presented by the rôle of P.C. Robert Smith are taken full advantage of by Mr. Mark Lester. His acting is excellent, and his humour greatly assists towards the success of the piece. He does well with his songs, and a whistling solo also won him favour. He has capital support from Miss Florence Vie, whose portrayal of Martha is admirable, while her vocal numbers are received with much favour. Miss Mildred Telford is a charming Winnie Russell. She scores a success with her songs, and her acting with Frank is very fine. Mr. Gordon Sedgwick as Frank Leighton, M.D., makes an admirable lover. In his solos, and also in duets with Winnie, he is heard to great advantage. Miss Kitty Kirwan is good as the head mistress (Miss Renshaw). The rôle of Count Henri Montreaux is ably filled by Mr. W. A. Reid, and Mr. Ewart Scott as Charlie Vincent does well. Other parts are sustained by Miss Kitty Fitchie as Esther Malcolm, Miss Vera Davies as Minnie Robertson, Miss Veronica Preston as Phyllis Mannering, and Mr. Arthur Pierman as Capt. Arbuthnot.

THE ACTORS' CLUB, LTD.

The Board have pleasure in announcing that they have acquired, as from Sept. 29, spacious and central premises at 96 and 98, Charing Cross-road, at present known as the Vaudeville Club. The club will move into the new premises as soon as the decorations and alterations are complete. The subscription has now been raised to £2 10s. for town members and £1 10s. for country members, but present members will continue to pay at the old rate. Those members whose subscriptions were due by Aug. 31 must, in order to take advantage of the old rate, renew their subscriptions within one week from date, otherwise they will cease to be members, and can only rejoin the club at the new rate of subscription.

Complimentary Dinner.

The complimentary dinner which is being given by the dancing profession of this country to Mr. P. J. S. Richardson and Mr. T. M. Middleton, of "The Dancing Times," as a mark of appreciation of the very great services they have rendered to the art of dancing during the past twelve years, will be held at the Hotel Cecil on Sunday evening, the 24th inst. Mme. Adeline Genee will be in the choir, and she will be supported by the leading dancers and teachers now in this country. Tickets, at one guinea each, may be obtained from Mr. James Macgregor, Hotel Cecil, W.C.

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THE MUSICAL DIRECTOR.

ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR

STANLEY ABBAS.

Stanley Abbas was born in 1891, and studied at the Royal Academy, Amsterdam, eventually obtaining the first prize for violin playing. After this success he became a member of the Philadelphia Symphony Orchestra (U.S.A.) for one season, returning to his native city as a leader of the Amsterdam Opera. He then came to London with the Amsterdam Concert Gebouw Orchestra, which gave a Richard Strauss musical festival at the old St. James's Hall, Piccadilly. An introduction to Sir Henry J. Wood resulted in him immediately joining the Queen's Hall Orchestra, as a violinist and soloist, playing Max Bruch's D Minor Concerto, etc., also, as one of the soloists in Leonard Leo's Concerto in D for four violins and orchestra.

For several years he was first violin at the Royal Opera House, Covent Garden, under Arthur Nikish, Hans Richter, and others. Of recent years, Stanley Abbas has done valuable work in fitting suitable music to important films, "Salome" and "Sign of the Cross" being two of several. In addition, he has been instrumental in improving the musical arrangements at several cinemas, notably The Grange (Kilburn), Palace Cinema (Kentish Town), Finsbury Park Rink, etc., by his excellent leadership and violin playing.

[Photo, Stilliard and Co.
STANLEY ABBAS.

At the present time, Stanley Abbas, at the request of his directors, is musical director at the Red Hall, Walham Green, where the musical part of the programme is a special feature, and the place is well attended by music lovers, who greatly enjoy the orchestral selections and the violin solos of S. Abbas.

ROYAL CHORAL SOCIETY.

Mr. H. L. Balfour has been appointed general conductor of the Society, in succession to Sir Frederick Bridge, whose resignation took effect at the end of last season. Mr. Balfour will conduct the Carol Concert on Dec. 16, the New Year performance of "Messiah" on Jan. 6, and "Hiawatha" on March 3.

The season will open on Oct. 21 with "Elijah," to be conducted by Sir Landon Ronald. Mr. Albert Coates will conduct Verdi's "Requiem" on Nov. 25, and Mr. Adrian C. Boult the "Dream of Gerontius" and "The Hymn of Jesus" on Feb. 3.

The Royal Albert Hall Orchestra has been engaged for the season, and Mr. R. Arnold Greir has been appointed organist to the society.

CATHIE'S BENEFIT CONCERT AT BUXTON.

Mr. George Cathie, the popular conductor of the Buxton Gardens season orchestra, took his annual benefit in the Pavilion Hall on Saturday evening. There was a large audience. The artists were Miss Lilian Stiles-Allen, (soprano), Mr. Edward Dykes (bass), Mr. Roger Quilter (guest, conductor and composer), Mr. Geo. Cathie (solo violin), and the Gardens season orchestra. The singers were in excellent form, and each scored several extras. Mr. Quilter conducted one of his own writings, "The Children's Orchestra," a gay and pretty number; Mr. Cathie was prominent with a trio of violin solos, and the orchestral number were without doubt more full of vim than usual, particularly the selection from "Il Trovatore." Miss Stiles-Allen was presented with a large and lovely bouquet.

BROWNING IN MASKS.

At the Browning Hall, Browning-street, Walworth, Mr. Sivori Levey, on Sunday, the 10th inst., commemorated the Brownings' wedding day anniversary. Works by both poets were recited and illustrated by examples of classical and mediæval character-masks, including the Great God Pan, who figures in several poems.

This unusual recital service finished with a demonstration, with music, of masks for the story of "The Pied Piper of Hamelin"—the piper, the mayor, the children and the rats! Mr. Levey hopes to present this play in December to commemorate the Robert Browning death-day anniversary at Browning Hall.

SOUTH LONDON CHORAL ASSOCIATION.

This, the oldest Choral Society in London, was established in 1869, and during the fifty-four years of its existence has given many hundred performances of oratorios, cantatas, choral ballads, and smaller works.

The S.L.C.A. was one of the few metropolitan societies that continued its rehearsals and gave its usual series of performances throughout the period of the war. In the coming season S. Coleridge-Taylor's cantata, "Endymion's Dream," and Schumann's "New Year's Song" will be performed on Dec. 19, and A. Herbert Brewer's ballad, "Sir Patrick Spens," and selections from grand operas on March 13, 1923.

CONCERTS OF THE WEEK.

THE "PROMS."

A Notable Week.

The continued success of these concerts during the very slack, dull days musically continues auspiciously, and a feature of last week has been the spectacle of composers conducting their own works. On Monday a very fine house listened attentively to the music of Wagner's classic "Tristan and Isolde." Like all works of this character, it grows in force and power, with increased familiarity. The passionate orchestral music, the vocal numbers, all part of the whole, do not lend themselves to vocal displays, although Miss Rose Mystil and Mr. Robert Radford achieved the most success in this direction. Mr. Radford sang finely as King Mark. Miss Carrie Tubb sang the part of Isolde fervently, as did Mr. Frank Mullings the part of Tristan, but the latter did not appear to be in his usal vocal good form. Mr. Archibald Winter had little to do, but sang the few bars confidently. The work was a decided success in its virtually concert form of presentation.

Tuesday had Dr. Ethel Smyth's fine overture, "On the Cliffs of Cornwall," as the opening number—and it might well be the work of Wagner himself, with its massive scoring and thematic weaving. "A Winter Poem," by John B. McEwan, conducted by the composer, proved a very effective interpretation of cold draughts, ghastly tales, and just a suggestion of the cosy fireside and long sleeping hours, and it may well be heard again. With Mr. Fredk. B. Kiddle at the organ, Widor's Fifth Organ Symphony went smoothly and clearly enough, the allegretto and Toccata being the movements favoured. Four Old Flemish Folk Songs woven into orchestral form by the pen of Mr. Arthur de Greef, conducted by the "weaver," and Tchaikovski's Danse Cosaque, were also programmed as effective, if not great, works. Miss Kathleen D'Isournel and Mr. Arthur Jordan were popular vocalists, but the appearance of M. Mitja Nikisch, solo pianist, may well be considered the event of the season, so far. With much to suggest his distinguished father, at first the audience merely welcomed him—the orchestra were warmly enthusiastic—but, before many bars the spell began to tell, and the triumph after the third movement of Brahms' D Minor Concerto was magnificent. On the merits of his performance, in which Sir Henry Wood collaborated with real distinction, guiding his players with sympathy, restraint, or commanding fervour, it seems safe to predict an altogether pre-eminent career for M. Mitja Nikisch.

Wednesday evening opened with Mozart's "Magic Flute" overture, an astounding work technically, and elevating in its lofty idealism. Schubert's Symphony, No. 7, in C, brought some beautifully delicate playing, well in the spirit of the melodious period the prolific composer created, and, later, "The Lincoln Imp," conducted by the composer, Mr. William H. Reed, made a very effective appeal as the work of an experienced player, with fanciful conceptions of orchestral humour. The work should find a place in the miscellaneous repertoire of all first-class orchestras. "Raymond" overture, by Ambroise Thomas, made a rhythmic finish to the orchestral works, save the exhilarating Bach Concerto No. 2 in E, in which Miss Margaret Fairless and Mr. Fredk. B. Kiddle was soloist and at the organ respectively, the latter being a particularly discerning performance. Miss Stella Power and Mr. Percy Heming were the vocalists.

Thursday's programme is specially notable by reason of the excellent playing of Mlle. Lydie Demirgian, an exceedingly modest lady, who won one of the finest receptions of the season by sheer sincerity in Lalo's Concerto in G Minor. It will be a pleasant experience to hear this lady again, and in some distinctive Bach or Handel selection. The programme otherwise proved of a mixed character, from Offenbach to Wagner, Haydn to Tchaikowsky—in which Sir Henry brought out some remarkably neat playing of detail, apart from the fine ensemble. Miss Dora Labette certainly cultivates the pastoral style most effectively, and Mr. Eric Marshall did not lack confidence in his fine Mozartian selection.

Friday, the evening devoted to the classics, and an overflowing house enjoyed some exceedingly fine playing, notably the concerto in C Minor—melodious, thoughtful, and bold as Beethoven ever is—with Mr. William Murdoch as soloist. Miss Leila Megane sang, and she has a very telling voice, which proved highly effective; and Mr. Robert Radford, who needs no introduction, although possibly Handel's "Revenge, Timotheus Cries" scarcely seemed his metier. Saturday, as usual, proved a pot-pouri of popular classics, ranging from Schubert to Glinka, with Leoncavallo, Gounod, Greig, and others intervening. Miss Doris Vane, M. Lauritz Melchoir, the vocalists, and Mr. Arthur de Greef, popular, at the piano, as entertaining in personality.

WEST LONDON LAWN TENNIS AND BOWLING CLUB.

The last al-fresco concert of the season was given in the beautiful grounds of the Club, under the direction of Mr. Robert White, on Saturday last. Miss Margaret Sheen was a great success in "Really One Never Knows, Does One?" "Awkward Questions," and as an encore, "Three Little Words." Miss Anita Desmond gave an excellent rendering of "Sweetest Song," and as an encore, "Down Vauxhall Way" and "Beloved." Miss Norah Eyres' pupils did excellent work; Miss Isobel Lines in a "Toe Dance," a charming little tot; Miss Joy Stowell, in a "Powder-Puff" dance, and as an encore, "Cobweb"; Miss Edna Hall, "Boquet Dance"; and "Frou-Frou" by Miss Eileen Higgins, both received well-deserved encores. Miss Muriel Roberts sang "I Wonder if Love is a Dream," and "Less Than the Dust." Mr. Charles Bradshaw made good with several humorous songs and monologues. Mr. R. Grossmith White, who has a good number in "Our Wedding," had a warm reception in this and other songs. Miss Bertha Barclay presided at the piano in her usual efficient manner.

MOISEIWITSCH'S ONLY RECITAL.

Moiseiwitsch will give his only recital this season at the Queen's Hall on Saturday afternoon, the 23rd inst., which will be his farewell recital in England prior to his undertaking his third tour of the United States and Canada, followed by his second tour of Australia and New Zealand, which will keep him away from England until 1924.

He sails by the White Star liner Homeric on Oct. 11, and his first New York recital will take place in the Carnegie Hall on Nov. 4.

THE FLORENCE ETLINGER SCHOOL.

The Florence Etlinger Theatre School are making a special feature of their dancing classes for the next term, and have arranged with Miss Helen May, so well known for the beautiful displays of dancing in her series of matinées at the Court Theatre, to undertake the ballet, step, and ball-room dancing, and with Miss Janet Duff to teach the classical art in her unique and special work, which she entitles Hellenic Euplastics. There will be a special show of their work at the Theatre School on Thursday evening, 28th inst., at 8 p.m.

ROSING AT BUXTON.

Prior to a three-years' tour in America, &c., Vladimir Rosing, the Russian tenor, accompanied by a clever pianist, Ivor Newton, gave a farewell concert in Buxton Pavilion large hall on Wednesday evening last, to the delight of an appreciative audience. Rosing gave excerpts by Purcell, Cyril Scott, H. Hughes, Bantock, Rimsky-Karsakov, Dargomijsky, Moussovgsky, &c., besides conceding a few extras; whilst Mr. Newton proved most successful at the piano with "Valse-Caprice" (Strauss) and "Scherzo" (Chopin).

South London Opera Society.

The society will produce Gilbert and Cellier's comic opera, "The Mountebanks," in January, 1923, and another popular comic opera is to be given in April.

London Musical Festival.

The organist of Southwark Cathedral, Mr. E. T. Cook, Mus. Bac., F.R.C.O., has been elected chairman of the London Musical Festival for 1923 and 1924, and Mr. T. J. Crawford, Mus. Bac., F.R.C.O., organist of St. Michael's, Chester-square, and Professor, Trinity College of Music, vice-chairman. The retiring chairman, Dr. Frederick Shinn, Hon. R.A.M., was elected a vice-president of the Society.

Bath Outdoor Season Closes.

No more satisfactory engagement than that of the famous band of H.M. 2nd Battalion Argyll and Sutherland Highlanders could have been made for the last two weeks of the Bath summer season, which closes on Sept. 23. These excellent musicians hold all records in recent years in attracting local audiences, and the wonderful hold Mr. F. J. Ricketts, the talented bandmaster, has gained upon his Bath admirers is demonstrated by the reception he always gets upon taking up his baton at the three concerts given daily.

A MUSICAL CAUSERIE.

BY

HUBERT BATH.

Whilst conducting a performance the other night at a certain theatre, I overheard a remark made behind me by a couple of "well-wined and well-dined" gentlemen (accompanied by a "lidy") to the effect that they were wondering why the conductor of the "show" was doing so many gymnastics. They, evidently, thought that it was unnecessary. But if they only knew the conductor (your 'umble) was thirty-two feet away from the nearest singer, couldn't hear a note of the stage-singing when the orchestra was "at the full blast," and had to watch the mouths of the soloists with their diction to anticipate where and what they were at, they would understand why a conductor has to be an acrobat on occasions. And, not only a "blooming Blondin," but a "blinking thought-reader" as well. The acoustic properties of the particular theatre are wonderful, and beyond reproach, but the position of the conductor and the spacious proportions of the "rake" and "apron" in front of the real playing make it more than difficult to conform with local surroundings and to execute things as one would artistically wish to. But those are the experiences which I learnt years ago that go to make up "the knowledge that gains by misfortune" and "the mistakes that rectify wrongs."

* * *

I am glad to see that my friend Sir Landon Ronald, not being a singer and, therefore, being unable to burst into song, has burst into print. What Sir Landon does not know about music and musicians is hardly worth knowing. What he does know is more than invaluable. I well remember the first time he told me of his initial musical experiences, and how helpful they were to me personally. (I wonder if he remembers telling me that one particular experience?) It is to such practical and solid musicians that we youngsters are indebted for the progress that has been made in our profession during the last fifteen years. It is great to see Sir Landon paying such a fine tribute in his book to our one and only Elgar. I feel certain that the title of his book was inspired by Sir Edward's own "Variations." Our young rising musicians should take several leaves out of Sir Landon's book and turn them well over and read, mark, learn, and inwardly digest them!

* * *

Music in Liverpool and the forthcoming concert season is more than encouraging The list of artists who are to appear is something to make any agent's mouth water and his hands itch. But there is one unfortunate lapse which I notice, and that is the absence of orchestral music. With all the very serious unemployment amongst the band-musicians is it not possible for the concert agents to try and work up some scheme by which the best of the local musicians can be included and be used to the best advantage? There are thousands of them to be found, and, apart from employment, there are tens of thousands of the big provincial public who are really aching for good orchestral and symphonic music. The local branches of the Musicians' Union would be only too glad to meet the agents on the question of suitable terms. Good orchestral music is not a luxury but a necessity. It is like marriage and medicine.

* * *

Apropos of the recent and lamented demise of dear old George Sims ("Dagonet," of "The Referee"), I shall never forget a little incident I witnessed some few years back in Oxford-street. There was a street-singer standing on the curb displaying a wonderful tenor voice of unusual capacity. He had two wooden legs, and was half-reclining on a short, stubby stick, whilst the coppers from sympathetic admirers were pouring into his cap. Dear old "Dagonet" was standing by in a doorway watching the proceedings. He was obviously interested, as I, too, was, at the beauty and quality of the voice and singing, and went over and had quite a long conversation with the gentleman. When he had finished I went over and had a yarn with the singer. "Do you know," I said, "who that was you were speaking to?" He was quite unable to say except that he was "some gent.," and had been handsomely rewarded. I told him who he had been speaking with. The result was that he wrote to "G. R.," and the following issue of the "Ref." had a long paragraph about "the tripod tenor of Oxford-street"! The apt description was wonderful, and significant of the man.

* * *

I was reminded the other day, when one of my bandsmen committed what is known as "a domino," of a good story of Richter and his wonderful knack of spotting where mistakes were made in a large orchestra and by whom. It was a performance of "The Ring," and one of the violin players at the last desk had played a G sharp instead of a natural. The old man said nothing about it at the moment, but the following season, when walking into the orchestra, he tapped the particular gentleman on the shoulder and muttered, "Yes, meester, you owe me somedings!" The somewhat terrified player inquired what was wrong. "You owe me joost that one leetle G sharp from zee last season!" This is not a fairy story, but gospel.

* * *

I am glad to see that The British National Opera are getting ready to "kick off" the operatic football in Musical Manchester. Great things are expected of them after their initial successes and I have no doubt that the expectations will be realised, because the material is all there. It would be really great if this co-operative scheme should turn out to be the real foundation of British Opera in the real sense of the word.

* * *

I saw Herman Darewski at New Brighton the other day gazing out to sea and "Listening-In" to what the wild waves were saying. It reminded me of what tremendous inspiration is derived from the sight and sound of the sea for musicians. Sir Arthur Sullivan used to frequently take a deliberate railway journey because the rhythmic roar of the wheels gave him musical ideas which he could get from no other source. Another source of inspiration which I have experienced personally has been the throb of engines on a big liner. I once evolved a whole symphony from them, but I was far too sick to write it down.

* * *

It is somehow remarkable how monkeys take to music and musicians. I can guess how some of my friends, and enemies, would have loved to have seen me the other night in the stage-manager's dressing-room with the sweetest little lady monkey ever devised and left behind by some travelling circus. After whistling "Celeste Aida" she jumped up on my back, pawed my collar-studs and before you could say "knife" (as they do in Sheffield!) she was negotiating all the sharps and flats on my "Daily Chronicle"! But, changing the tune, she became annoyed and leaped into the arms of the stage manager and retired into the region of his breast-pocket and chittered and chattered at me in a perfectly lady-like manner. The incident, although superficially insignificant, has given me a wonderful idea of a suite on the subject of "Tarzan."

No music in connection with monkeys has yet been written although some gramophone records have been taken in the wilds of Africa by an American professor who was out to study language.

* * *

On Saturday next the great annual Brass Band Contest takes place, to which I before alluded, and which has been carefully fostered and nurtured during the past years by my friend, J. Henry Iles, and encouraged and nursed on the musically-progressive side by his worthy assistant, Herbert Whiteley, of "The British Bandsman," who has been the means of promoting the best brass music for the best British bandsmen. My symphony "Freedom," will be let loose for the first time to a gasping multitude somewhere in the region of twelve-thirty next Saturday morning. Fifteen out of the hundred and twenty-two bands which have entered, will compete for the Championship, and I can, with the utmost confidence and without giving away any secrets, say that the band which will win the championship this year will be—the best one! As I have said, the name of my symphony is "Freedom." But, I have it on the very best authority, that some of the competing bands have already called it other names! I fear, however, that the Editor would think I was encroaching on his valuable space if I wrote out a list of these other names. As the poet has it, "A rose by any other name would smell as sweet."

* * *

Referring to brass bands makes me wonder if people in the musical world realise how many fine bands and excellent musicians are to be found amongst the Salvation Army bands. Some of them are really excellent. Their only limitation, of course, is that they are proscribed from playing other than a certain type of music. Good music, well played, will always have a good and uplifting effect on the listeners; and I humbly offer the suggestion to the Army headquarters, although not a co-religionist myself, that the purposes of the Salvation Army would be by no means interfered with, but, on the contrary, would be increased, heightened and become more attractive, were the bands allowed to increase their repertoire of music.

ROYAL NORTHERN HOSPITAL FETE.

The inclement weather of Saturday last militated against the complete success of the fête organised in aid of the Royal Northern Hospital, in Broomfield Park, Palmers Green. This is to be regretted, as a very full programme of events and "all the fun of the fair" had been provided for the enjoyment of patrons. Among the more ambitious of these was the wireless concert transmitted from Marconi House, which consisted of vocal and instrumental selections by prominent artists, and the fine concert organised by Mr. C. F. Lintott, the hon. musical director, at which Miss Mary Winter, Miss Muriel Macgregor, Miss Marion Ruth, and Messrs. Sidney Pointer, Tom Kinniburgh, Fred Rowe, George Bolton, and Frederick Froud assisted.

MISS PHYLLIS ARCHIBALD.

Miss Phyllis Archibald, a leading member of the British National Opera Company, which recently commenced its autumn tour, has been engaged to sing leading rôles during the grand opera season at Monte Carlo next February to April. Miss Archibald is one of the few English singers to appear on the Continent, having sang in opera in France, Switzerland, and at the Royal Court Opera House, Berlin.

M. GRETCHANINOFF'S SONG RECITAL.

The Daniel Mayer Co., Ltd., announce that M. Gretchaninoff, the famous composer, will appear in a song recital of his own compositions, himself playing at the piano, on the evening of Oct. 21, at the Wigmore Hall.

Gretchaninoff was born in Moscow in the year 1864. He completed his studies at the Moscow Conservatoire in pianoforte under Savonof in 1889, and in composition under Rimsky-Korsakoff at the Conservatoire of Music in Petrograd in 1893. It was during the time that he was studying in Moscow that he wrote the song which has become so popular, his "Lullaby." In 1902 he completed the opera, "Dobrona Nikititch," and the opera was first performed at the Imperial Opera House, Moscow, with Chaliapine in the leading part. His second opera, "Sister Beatrice," was performed for the first time in Moscow in 1913. He has written very many compositions for unaccompanied choirs, and ecclesiastical and secular works His best-known choral composition is "Verrouyou," with choir accompaniment; he has also composed many songs and duets.

Mme. Makushina, who will interpret his songs, has sung throughout Italy in the various opera houses.

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Concert Parties and Entertainers

ENTERTAINERS' WANTS.

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CONCERT PARTIES AT WORK.

Will Pepper's White Coons Company are this month concluding a successful season at the Pier Pavilion, Southwold-on-Sea. The clever and versatile party comprising the Misses Elie Waters, Doris Waters, and Lilion Lord; Messrs. Sidney Leighton, Ferris Carlton and Manager Wilfred Stracey, have been presenting an entertainment which has proved vastly popular. This season marks the seventh year that Manager Stracey has been with this company.

M. Moiseiwitsch at Ilfracombe.

A crowded audience at the Alexandra Hall, Ilfracombe, listened spell-bound to the magnificent playing of that fine pianist, M. Moiseiwitsch, who submitted excerpts from Chopin, Schumann, Liszt, Debussy, and other classic composers, in addition to Beethoven's "Waldstein" Sonata. In response to the outburst of applause at the close of the recital, this clever performer delighted the audience with yet another item. M. Moiseiwitsch appeared at Minehead on Thursday, where he was also accorded a most flattering reception.

The Frolics.

This artistic combination, with Mr. Freddie Frome at the head, continues to draw large audiences to the Palace, Attercliffe. This happy state of affairs is due to the excellent and diversified programmes presented, and also to the compelling personality of "Uncle Freddie" himself; his flow of witticisms and quaint surprises are the cause of hearty laughter. Miss Daisy Valla is a smart comedienne, and her song selections are well received; Mr. Fred Williams and Miss Essie May win hearty applause for their well-rendered duets; Miss Dot De-Vere is most effective both in song and dance; Mr. Olly Marsh and Mr. Charles Bell are very popular members of the company; and Mr. Leonard West is an accomplished pianist and accompanist.

"The Follies" at Norwich.

The season at Spring Gardens, Norwich, is rapidly drawing to a close, and in giving his patrons an opportunity of participating in the joys and delights of the Follies, Mr. Horace Rose earned both the gratitude of his patrons and greatly increased box receipts. The high reputation of the Follies is quite safe in the keeping of the company under the direction of Dan Everard. Perhaps their greatest success was achieved in the burlesque of an old-fashioned music hall, and no one contributed more to it than Miss Dollis Brooke in the rôle of a garrulous and bibulous onlooker from the gallery. Her make-up was a tour de force. Miss Brooke had musical successes on her own, and in company with Geoffrey Hillier and Shaun Desmond. Vocally the honours of the evening went to Peggy Rhodes, whose rich contralto voice was heard to great advantage in Ireland's Sea Fever and also in duets with Leonora Hilton, who has a sweet soprano. Pages of History and a Smoke Scena showed the party at its best, a high note of all-round excellence being attained.

The Tweenies.

A highly successful and most welcome return visit of that delightful concert party, the Tweenies, took place last week at the Victoria Pavilion, Ilfracombe, when the entire company was in the best of form, contributing the usual brilliant programme of vocal and instrumental music, with the quaintest and cleverest of dry humour again provided by that inimitable comedienne, Miss Mona Dixie, who is a huge favourite with her audiences.

THE "CAMEL WALK" BOOM.

The "Camel Walk"—the grotesque dance invented by Camille de Rhynal—seems destined to world fame. Many London dailies have held forth on its delights; it has been satirised by the famous caricaturist, Haselden, in the "Daily Mirror"—a sure sign of national popularity; it is being taught to thousands of enthusiastic dancers all over the kingdom, and is being played by hundreds of orchestras. If you have not seen this unique dance, you ought to get a copy. The publishers, Messrs. Keith, Prowse, will gladly send you a professional copy if you send them your card.

The secret of the success of the "Camel Walk" lies in the composer's perfect knowledge of the requirements of dancers. Monsieur Camille de Rhynal was the one-time partner of Gaby Deslys, and of Mignon Tremayne at the London Pavilion. He knows just what delights a dancer, and in the "Camel Walk" has excelled himself.

CONCERT PARTIES ON TOUR.

A LA CARTE.—Felixstowe (season).
ARABIA.—Sept. 18, Pav., Redhill.
ARCADIANS.—Sept. 18, Gosforth.
ARCADY.—Sept. 18, Worthing.
BAG O' TRICKS.—Victoria Gdns., Dovercourt (season).
BARGAINS, THE.—Pav., Cleethorpes (season).
BLUE BIRDS, THE.—Pier, Bognor (season).
BOX OF VESTAS.—Sept. 18, Whitley Bay.
BRIC-A-BRACS.—Pier, Exmouth (season).
BRILLIANTS.—New Pav., Eastbourne (season).
BRITANNICS. — Victoria Hall, Saltburn (season).
BUBBLES.—Sept. 18, Ilfracombe.
BUSYBODIES.—Cosy Corner, Dovercourt (season).
CHUMS.—Sept. 18, Central Park, East Ham.
CIGARETTES.—Lounge, Bridlington (season).
COLLEAGUES, THE. — Esplanade Pav., Swanage.
CONFETTI.—Sept. 18, O.G., Lowestoft.
CO-OPTIMISTS.—Sept. 18, Portsmouth.
CRITERIONS.—Sept. 18, Lounge, Hunstanton.
EPICS, THE.—Sept. 18, Maidenhead.
FANCY FAIR.—Sept. 18, King's Hall, Herne Bay.
FARCE.—Sept. 18, Victoria Pav., Ilfracombe.
FASHION.—Sept. 18, Bohemia, Broadstairs.
FOLLIES.—Sept. 18, D.P., Eastbourne.
FRILLS AND FLOUNCES.—Sept. 18, Albert Hall, Stafford.
GAY GONDOLIERS.—Sept. 18, Pav., Ashford.
GEORGIA MINSTRELS.—Sept. 18, Imperial, Rhymney.
GIPSIES.—Sept. 18, Torquay.
GOSSIPS, THE.—Bandstand, Sheerness (season).
JAZZ MADCAPS, THE.—Sept. 18, Palace, Polesworth.
JOLLY OPTIMISTS.—Peterborough (season).
JOVIAL JESTERS.—Alhambra, Rhyl (season).
JOY.—Sept. 18, Walthamstow.
LEADSWINGERS.—King's Palace, Whitstable (season).
MASKS AND FACES.—Sept. 18, Felixstowe.
MERIONS, THE.—Sept. 18, Hoylake.
MEXICANS.—Sept. 18, Kursaal, Whitley Bay.
MOONSTONES.—Pav., Bexhill (season).
NAP.—Sept. 18, Pavilion, Evesham.
NEW CADETS. — Sept. 18, Palace, Douglas.
NOVELTY.—Sept. 18, Floral Hall, Hornsey.
O.K.'S.—Sept. 18, Casino, Littlehampton.
OPTIMISTS.—Arcadia, Colwyn Bay.
PAINT AND POWDER.—Sept. 18, Dovercourt.
PEACHES.—Sept. 18, Assembly Rooms, Chester.
PIERROT, PIERRETTE, AND PIANO.—Sept. 18, Jersey.
POPPIES.—Bexhill (season).
PRO RATA.—Sept. 18, Paddock Gdns., Guildford.
PUNCH.—Sept. 18, Coronation Gdns., Leyton.
PUNCH BOWL.—Lloyd's Park Pav., Walthamstow.
PUPPETS.—Sept. 18, Grand Opera House, Scarborough.
QUAINTESQUES.—Rhyl (season).
QUIXOTES.—Sept. 18, Anglesey Palace, Burton-on-Trent.
Q.'S, THE.—Sept. 18, Jesmond Pav., Newcastle.
REVELRY.—Kingston-on-Thames (season).
ROGUES.—Sept. 18, Norwich.
ROVERS, THE.—Sept. 18, King's Hall, Melton Mowbray.
SCOTTISH CLANS.—Sept. 18, Esplanade Pavilion, Burnham-on-Sea.
SCOTTISH DONS.—Sept. 18, Clarence Pier, Southsea.
SEVEN NOBODIES.—Sept. 18, Emp., Bedford.
SOCIETY SIX.—Sept. 18, Frome.
SUMMITS.—Sept. 18, Pier, New Brighton.
SUNBEAMS.—Victoria Pier, Cowes (season).
SUPREMACY.—De Valence Gdns., Tenby (season).
TIP-TOP.—W.G., Blackpool (season).
TONE.—Sept. 18, Arc. Pav., Leeds.
TONICS.—Victoria Pier, Blackpool (season).
VARIETY.—Sept. 18, Derby.
VERSATILES.—Sept. 18, Leas Pavilion, Folkestone.
WAVELETS, THE.—Harbour Pav., Morecambe (season).
WELSH FOLLIES.—Sept. 18, Emp., Abercynon.
WHITE STARS.—Marina, Ramsgate (season).

A Popular Number.

"The Dear Little Garden I Love" has been featured with great success at the Holborn Empire by the Versatile Three. Excellent reports of this number are received all round.

A song which is likely to be one of the hits of the season is "Oft in the Twilight," written by Mr. Dudley Beresford, and music by Arthur F. Tate, composer of "Somewhere a Voice is Calling." It is already featured in several revues.

LATEST FROM THE MUSIC HOUSES.

[Below we give a list, with brief details, of the latest novelties issued by the leading music publishers (alphabetically arranged).]

CHAPPELL AND CO.

"'Neath Tropical Skies" (song fox-trot), Alexis French, Rollo de Freyne.
"She Loves Me—She Loves Me Not!" Ed. Wynn; sung by Miss Kitty Colyer.
"Bygones" (song fox-trot), Louis Weslyn; Max Kortlander and Harry Alport.
"Chevalier" (featured in "Orphans of the Storm") (march), Wm. Frederic Peters.

WALTER DANDIE AND CO.

"When the Home Bells Ring" (song), H. Clayton Jones, Edward Dean.
"Birth of a Blush Rose" (song), Guy Standing, Edward Dean.

ENOCH AND SONS.

"A Pageant of Summer" (song cycle for four voices), Helen Taylor, May H. Brahe.
Soprano Album of Five Songs, French words by Georges van Ormelingen, René Niverd, Ed. Guinard, Rosemonde Gerard and Ch. Fuster, English versions by Clifton Bingham, Eugene Oudin, and R. H. Elkin, music by Chaminade.
"A Lullaby" (song), Sheila MacCarthy, Arnold Bax.
"The Buda" (song), James Stephens, Barbara Thornley.
"Star of Promise" (song), Helen Taylor, Bruno Huhn.
"Elfin Love" (song), Helen Taylor, A. Robertson Hodgson.
"Call to Me" (song), Ouida Maxwell, Sydney Northcote.
"Just a Wistful Dream" (song), John Yorke Bailey, Donald Crichton.
"My Pretty One" (song), W. A. Stokes, John R. Heath.
"Dance, Little Friend" (song), Rose Fyleman, Herbert Brewer.

FRANCIS, DAY AND HUNTER.

"Why Should I Cry Over You" (song waltz), Ruby Norton.
"I'm Getting Better and Better" (humorous song), Herbert Mundin.
"Sad Endings" (humorous song), Nelson Jackson.
"Swanee River Moon" (song waltz), Marjorie Fulton.
"Georgia" (song fox-trot), The Versatile Three.
"Dear Old Southland" (song fox-trot).
31st Selection of Popular Songs.
"Riviera Dreams" (waltz).

N.S.L. CONCERTS.

On Sunday evening, the opening of the season at the Lewisham Hippodrome, the principal item was the concert performance in English of Mascagni's "Cavalleria Rusticana," and there was a full house. Madame Elsa Stralia was specially engaged for the part of Santuzzi, Mr. Browning-Mummery was the Turiddu, with Miss Marion Dyson as Lucia and Lola, and Mr. Carl Formes as Alfio. All the vocalists engaged met with a good reception. The programme was completed with selections from "Faust," "Il Trovatore," "William Tell," "Pagliacci," "Lohengrin," and other popular operas, the vocalists being the same that had sung the "Cavalleria Rusticana" music. The excellent orchestra was under the direction of Mr. H. Jaxon. Mr. V. Wheatley is the N.S.L. manager at this hall.

LEAGUE OF BRITISH ARTISTS.

Under the direction of Mr. J. Hedley Drummond, Sept. 8, saw a good crowd at Steinway Hall, the occasion of a concert and prize distribution. This pleasing ceremony was performed by Anna, Comtesse De Bremont, and the awards of medals and certificates produced applause only equal to that which followed every item of the lengthy programme. A pleasing feature was the singing by Master Herbert Jones, whose diction was his greatest asset—of phrasing, however, he has yet to study the full meaning of a sentence. Nevertheless he may yet develop into a good man's voice, for, he has good chest register.

Mr. Raymond Loughborough too, who was in the audience, must have wished that the accompaniment he wrote had been played, rather than an improvisation to his "Slave Song." The artists were Mesdames Rosa Barrington, Rose Rowbotham, Irene Pym, Mary Gladden, Marjorie Denorbyn Jones, Dorothy Mark, Irene Kingsley, J. Cankill, Irene Keeys, Vera Jennings, and Messrs. E. T. Parfitt, W. Johnson-King, Tom Coker, A. G. Ashley, and Allan McNicol. At the piano, Miss Sissy Tasch officiated.

Victoria Pavilion, Ilfracombe.

The last Sunday evening concert at the Victoria Pavilion, Ilfracombe, by Mr. Walter Almgill's full season orchestra took place this week, when once again the instrumental numbers were finely rendered and warmly received by a crowded audience. Miss Meta Murray was the vocalist. An invaluable attraction to the town this summer has been the exceptionally fine band, under the accomplished conductorship of Mr. Almgill, L.R.A.M.

Notwithstanding the unsettled weather, the return to Bath of the famous Band of H.M. 2nd Battalion Argyll and Sutherland Highlanders, under the conductorship of Mr. F. J. Ricketts, is proving a big success. To-morrow (Thursday) is to be a big gala night, and on Saturday the outdoor season finishes.

Hearty congratulations to Mr. Lionel Taylor, the solo 'cellist of the Bath Pump Room orchestra, who was married last week at Blackpool.

AUTUMN ARRANGEMENTS AT OXFORD.

Mr. S. C. Dorrill, managing director of the New Theatre, Oxford, has just issued his autumn programme. He has made a new departure this season by substituting a neat and attractive little brochure for the ordinary card of fixtures. An additional attraction is the inclusion in it of portraits of the leading artists in the several companies booked. The bookings include "New Wives for Old," "Mrs. Winterbotham's Woes," "Bulldog Drummond"; Renee Kelly in "The Three Bears," "A Bill of Divorcement," "Ambrose Applejohn's Adventure," "The Wandering Jew"; a personal visit of Miss Phyllis Neilson-Terry in "The Wheel," "The Admirable Crichton"; the Carl Rosa Opera Company for a week; "The Bat," "The Lady of the Rose," "Pot Luck," concluding with "If Four Walls Told."

SCENIC ARTISTS' CARDS.

W. RAPHAEL. Scenic Artist. Open for contracts. Scenic Studio, 5, Newport-street, Lambeth, S.E.

CONRAD TRITSCHLER. Scenic Artist. Newport-street, S.E.

W. ARTHUR and F. LE MAISTRE. Scenic Artists. Open for contracts. Studio, 7, Newport-st., Lambeth, S.E. Hop. 1069.

OLIVER P. BERNARD, O.B.E., M.C. 22b, Mulberry-walk, Chelsea, S.W.3. Kensington 5866.

JUAN E. SACKMAN. Scenic Artist. 9, Newport-st., S.E. Hop. 4282.

CECIL CORNFORTH. Scenic Artist. Studios: Penrose-street, Walworth-road, London, S.E.17. 'Phone: Hop 5235.

ARTHUR E. PULLINGER. Scenic Artist. Scenic Studios: Kennington Green, London, S.E.11. Telephone: Hop 2870.

THOS. JAMES LAKE. Scenic Artist. 5a, Newport-street, Lambeth, S.E. 'Phone, Hop. 3191.

A. W. MOORE. — Scenic Artist and Contractor. Speciality, first-class work. London and Provinces. SCENIC STUDIO, 1a, Shepherd's Bush-road, Shepherd's Bush, W.6. 'Phone, Hammersmith 1628.

CHARLES SAYER. Scenic Artist. Studio, Stanley Hall, S. Norwood. Dyes a speciality. First-class work. Address, 2, Clarendon-rd., Croydon.

WANTED, by FRED DOWLING, Scenic Artist, Engagement for Panto., stock or resident. Town or country. First-class references. Address, 26, Alexandra-road, West Kensington, London, W.14.

WANTED, by Scenic Artist, disengaged, town or country; own brushes. TERRISS, 33, Albany-rd., Windsor.

SCENIC GOSSIP.

Under the directions of Wylson and Young, the celebrated architects, the alterations to the Euston—now the Regent Theatre—have been carried out by Sabey and Co., and creditably fulfil the gospel of the British Drama League. The old style of crimson proscenium—curtains and borders—give place to a plain grey frame, the arch itself being of grey marble. So there is no blatant colour between the stage picture and the vision.

* * *

The scenes for Nigel Playfair's production of Arnold Bennett's "Body and Soul" were designed by Doris Zinkeisen, made by Edgar Brickell, and painted at the Lyric Theatre Studios by Victor P. Hembrow, who exhibited at the Theatre Exhibition.

* * *

Scenic artists, managers, and producers should visit this Theatre Exhibition at the City Art Gallery, Manchester, which opens on Oct. 5. Is the great following of the Futuristic or Cubistic school really in earnest, or are they laughing up their sleeves at these so-called decorated schemes?

* * *

Francis H. Bull's scenery for "Rounding the Triangle" and "Jane Clegg," at the New Theatre, has made way for his scenery for Lady Bell's English version of "The Scandal." Mr. Bull wants it known that the scenery he has now painted is from designs by Aldo Cosomate, who also exhibited at the Theatre Exhibition, his exhibit being a design for "The Tragedy of Mr. Punch," produced by the Grand Guignol Company at the Little Theatre in December, 1920.

* * *

It is well worth while visiting Daly's to see the Palm Court of the Castle Beltrami, designed and painted by Joseph Harker, and the Picture Gallery, the work of Alf Terraine. The construction of these two scenes by John Hill is a masterpiece in stage craft for "The Lady of the Rose."

Friends of W. O. Bond, who has been with Sir Oswald Stoll for upwards of 20 years, will be pleased to hear that he is again at work after his serious illness, and is pro tem. located at the Penrose-street Studios. He is one of the old Manchester school, and was for years at the Comedy.

* * *

J. B. Wedge, of Walworth-road, needs no recommendation to London scenic artists, but provincial pantomime producers should note that he makes a speciality of making up stage cloths of all qualities and sizes, and also fireproofed cloths, sewn, webbed, and taped ready to go on the frames for painting.

* * *

"Charles I." will prove that Benrimo and Archibald Nettlefold have spared no expense to make it historically accurate. The costumes, by Tom Heslewood, and the scenery, designed by Benrimo and made by Brunskill, are based on the best authorities, and the executing the scenery by Alek Johnstone is all that could be desired. Hampton Court and the Royal Tent at Newark are to the life of the times. Next week we hope to publish a special interview with Francis Bull.

* * *

"The Cabaret Girl," at the Winter Garden, shows some surprises in the way of scenery—the interior of a music publisher's, the pergola gardens of Woollam Chersey, the entrance to the green room of the All Night Follies, and the cabaret scene, in purple and amber, with its tableaux, are indeed worthy of the brush of Joseph and Phil Harker. The scenery was built by Brunskill, which is sufficient.

They are also responsible for the three scenes of "Bluebeard's Eighth Wife"—the longe at Ostend and the two room scenes—at the Queen's.

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THEATRICAL GOSSIP.

Two Romantic Marriages—The Adventures of Charles B. Cochran—Lucas will Write Plays—"Era" Enlarging.

To-morrow Night at the Theatre.

Once upon a time there was a stage superstition that plays about the Stuarts were unfortunate. But that was long ago destroyed.

At the Ambassadors Theatre, to-morrow night, Mr. J. H. Benrimo and his associates will revive "Charles I.," one of the most picturesque productions of Henry Irving in the brave days of the Lyceum. The play has so far been reserved to the Irving family. It was revived by H. B. Irving, as many of the reminiscent seem to have for scraps of paper.

W. G. Wills, the author of "Charles I.," was one of the last of the old Bohemians—slovenly in appearance, and careless in his life. It was his habit to write in bed, on scraps of paper.

He had a pretty gift of florid verse, but he was not a very good play-maker, and wrote best in collaboration. The story goes that Herman, his partner in the composition of "Claudian," appealed to him for the ending of an act. "Shove in an earthquake, and be damned," cried the polite poet from his bed, and went on versifying.

Wills was frank in his hero-worship of the White King, and painted Cromwell blacker than his shoe; all very well for stage effect—but Wills fought for his distortion of history. In the first instance, Cromwell was ridiculously cast. His representative was George Belmore, the comedian, soon replaced by Mr. Forrester. Later Cromwells were John Clayton, Tom Wenman, and William Terriss. Irving's first Queen was Miss Isabel Bateman, now a member of a religious order. Miss Ellen Terry had the reversion of the part.

At the Ambassadors we are to see Mr. Russell Thorndike as Charles, Mr. H. St. Barbe West as Cromwell, and Miss Miriam Lewes as the Queen.

Violet Loraine Ill.

When, lately, a baby was born to Mrs. Edward Joicey, whom we knew as the incomparable Violet Loraine, death quickly ensued. Mrs. Joicey is still distressingly ill.

Miss "Spy" to Marry.

In the cast of "The Island King" shortly to supersede "The Way of An Eagle" at the Adelphi, will be found Miss Sylvia Leslie, a daughter of the famous cartoonist "Spy." Miss Leslie's engagement to Captain O. G. Evan Thomas is announced.

Beauty and the Beast and Berlin.

"No city in Europe can boast of so many brilliant actresses as can Berlin," writes Sydney Carroll in the "Sunday Times." "These ladies, most of them infernally ugly, attract the playgoer by their sheer cleverness and sincerity. The naturalness, the variety, the vigour of their impersonations suffice without any personal charm or beauty whatever to enchain completely the attention. Physically, I find nearly all German actresses a little repellent. They run either to attenuation or adiposity."

Lyall Swete's Play.

One of the most interesting events of the week will be the production by the Interlude Players, on Sunday evening next, at the Kingsway Theatre, of "The Philatelist," a new "tragical comedy" by Mr. E. Lyall Swete. The cast consists of Miss Jean Cadell, Miss Lily Brough, Miss Una Dysart, Mr. Bryan Powley, Mr. Perceval Clark, and the author

British Empire Shakespeare Society.

Lord Howard de Walden will preside at the British Empire Shakespeare Society's Festival Dinner at the Florence Restaurant on Saturday, Sept. 30. Some fifty members of the Society from all parts of the country are daily rehearsing in London for the seven performances of "Twelfth Night," which are to take place from Monday next at King George's Hall Y.M.C.A. Headquarters, Greenwich Borough Hall, St. Benedict's Hall, Ealing, Assembly Rooms, Enfield, the Strand Theatre, and the Haymarket.

Dancers at Dinner.

On Sunday night the Dancers' Circle will enlarge itself, not to enclose all the friends of Mr. P. J. Richardson, and Mr. T. W. Middleton, two of its important members, but as many of them as the banqueting hall of the Hotel Cecil will hold. The occasion is a dinner complimentary to these gentlemen, and a modest presentation. The movement was inspired by Mr. Arthur Croxton, the manager of the London Coliseum, and Mlle. Adelina Genee will preside. Mr. Richardson and Mr. Middleton are the literary and the commercial director of the "Dancing Times." To their enthusiasm for the art of dancing, and their erudite knowledge of its traditions, is due much of the recently revived interest in this rare and beautiful art as a social recreation and as an entertainment of the stage. Tickets for the dinner—if, indeed, there should be any left at this juncture—may be obtained from Mr. James McGregor, at the London Coliseum.

Another Best Seller.

"Leather Face," founded by Baroness Orczy and Major Fiennes, on the lady's well-known novel, will be produced at the Theatre Royal, Portsmouth, on Monday, by Mr. Sidney Coltson and Mr. Franklyn Dyall. A week later it will be seen at Golder's Green. The play has the Netherlands for its background, in Elizabethan times, when the brutal Duke of Alva represented the Spanish King as Governor-General of the Low Countries—in opposition to the Dutch Prince William of Nassau, Prince of Orange, surnamed William the Silent—whom the superstitious Spanish soldiery believed to be an emissary of the dvil. In the cast are Mr. William Stack, Mr. William Farren, Mr. Edward O'Neill, Mr. Sidney Paxton, Miss Marjorie Day, Mrs. Saba Raleigh, and Miss Louise Fellowes, a new-comer from America.

Charles B. Cochran.

On Monday it is in order to wish Mr. Charles B. Cochran many happy returns of the day. He enters upon his fiftieth year. Few men have crowded so much into a still short life. And Mr. Cochran is able to look forward to the future, to many more years of a beneficent activity, with cheerful confidence. Indeed, he is off to America in a few days to settle the details of two important productions destined for West-End theatres; and to consider others. One of them is "Shuffle Along," a revue written, composed and enacted by coloured people. The other is "The Music Box," which is to be installed at the Palace Theatre about Christmas.

Mr. Cochran knows his America so well that he has often been taken for an American. But he was born near Brighton, and educated there, with Aubrey Beardsley for his school mate. A craving for the life of the theatre, and a sense of injustice in respect of his reception as a comic singer here, made him take flight, steerage flight, for New York. He experienced every vicissitude of the life of the theatre, and even threw in a little acrobatic work. He became confidential manager for Richard Mansfield, whose theories and methods obsessed him. He returned to England where his extraordinary catholicity led him to manage wrestlers, prize-fighters, circuses, and wild-beast shows, as the occasion offered. He brought Reinhart here with "The Miracle," the last word in pageantry. He can range from Sophocles to slap-stick. He is well versed in Shakespeare and Molière. He invented English revue and operette. His is informed in the naughtiness of the latest French farce—a man of fine culture, a reader, a writer of a fatal vigour, a connoisseur in many arts, a blatant showman—so seems only at the beginning of a [illegible]us, interesting, vicissitudinous, and [illegible]ll supremely confident career.

A Japanese Play.

Captain Alex. Aaronsohn and Mr. José G. Levy are still intent upon a Children's Theatre, but in the meanwhile they have let the Little Theatre for the production of a play illinstrating the history of Japan in the 12th century. This will be supervised by Miss Edith Craig, and is to be a careful exercise in local colour. The author is Mr. Torahiko Kori, who was a pioneer of the Japanese Liberty Theatre movement. He is already known here by his play, "Kanawa," which was done under the auspices of the Pioneer Players in 1917. Sir John Martin Harvey accepted a play by Mr. Kori, entitled "Absolom." In "The Toils of Yoshitomo" Mr. J. Fisher White, Mr. Milton Rosmer, Mr. Frank Henry, Mr. George Skillen, Mr. Corney Grain, Mr. George Owen, Miss Hazel Jones, and Miss Muriel Platt will appear.

"Lawful Larceny" Looking Up.

When "Lawful Larceny" was produced in New York it looked like a failure. Then business suddenly increased and the play became the success of the season. London, it seems, is following the example of New York. There was a certain hesitancy, but now the booking office at the Savoy is busy. Mr. Al. H. Woods, the actual proprietor of the play, has just arrived in town.

Mr. Morgan Wallace, who plays the cheerful crook, has had several offers from English managers—likewise from film producers. Miss Ruth Shepley, the wife who fights for and wins back her husband, declares that she finds English life perfectly fascinating. She rides regularly in the Row, and in her spare time visits antiquarian landmarks. Miss Catherine Calvert has taken a house in the West End and accepted picture work here.

Harry Lauder for the States.

Harry Lauder left London on Saturday for New York, whence he will proceed on his third trip round the world. He expects to be absent for two years. He intends to write a book entitled "Round Again." By a strange coincidence, his friend, Sir Thomas Lipton, left for New York on the same day, but by another route. The friends have one of their ridiculous bets as to whether of the twain will reach New York first.

A New Trial Scene.

A play, entitled "The Balance," written by Mr. Leon M. Lion and Mr. Frank Dix, has been accepted by Mr. Tom Walls and Mr. Leslie Henson, and will be produced at the Opera House, Manchester, on October 16. It will then proceed on tour, in the hope of eventually reaching London. One of the scenes will represent an important court of law. It is claimed to be the most elaborate affair of its kind yet attempted. In the cast are Mr. Tritsan Rawson, Mr. George Bealby, Mr. J. H. Barnes, Mr. George Elton, Mr. Sabastian Smith, Mr. Arthur Rigley, Miss Ethel Coltidge, and Miss Mary Clare.

A Crop of Celebrities.

Rarely does our birthday book contain so many distinguished names as are assembled this week. Mr. Henry Arthur Jones should really celebrate the occasion by writing another play. Congratulations to Mr. Edmund Gwenn might include a reference to his triumph as Old Bill. Miss Gertrude Kingston must emerge from her quaint old Westminster house and act again. Someone said to Arthur Robert Roberts, "You can't be seventy!" And he heartily agreed "I can't!" But he is. Sir Charles Hawtrey will possibly abandon Marienbad water for the nonce.

Ex Lucas: A Little Play.

So far Mr. E. V. Lucas's adventures in play-writing have been unfortunate, and even disappointing, but the delightful novelist, essayist, and maker of anthologies has made yet one more attempt, this time on a domestic comedy, which Mr. Frank Vernon is to produce—but not, at any rate, for two months.

"Way of an Eagle" Blocked.

At last "The Way of an Eagle" is growing weary. Miss Ethel Dell's play will be withdrawn in a few weeks from the Adelphi, which will, in the meantime, be rededicated to musical comedy, to wit, "The Island King," written by Mr. Peter Gawthorne, the actor, and composed by Mr. Harold Garstin. That rich and rare comedian, Mr. W. H. Berry, will play the principal part. Miss Sylvia Leslie will also appear. There is talk of transferring "The Way of an Eagle" to another theatre.

A Stage Romance

Miss Iris Hoey was married at Bristol on Sunday to Mr. Cyril Raymond, an actor of that city, who is now appearing in "The Torch," at the Apollo. This is Miss Hoey's second adventure—her first marriage with Mr. Max Leeds having been dissolved no great while ago. Miss Hoey is now well away into the thirties. She has been on the stage since her childhood—her first appearance being officially recorded as that of a fairy in Tree's revival of "The Tempest." She was eventually promoted to the character of Ariel.

In the meantime she has proved as versatile as she is charming, having ranged from Shakespeare to the musical glasses, which, in this citation, may be read as musical comedy.

Her more recent impersonations include Carlotta Peel in Mr. Arnold Bennett's "Sacred and Profane Love," Ming Toy in "East is West," at the Lyric Theatre, and Priscilla in "Priscilla and the Profligate," with which she was so bold as to undertake the management of the Duke of York's Theatre. There she met her husband. She has recently been on tour with "Clothes and the Woman."

PURELY PERSONAL.

H. St. Barbe West, who plays Cromwell in "Charles I." at the Ambassador's Theatre, says that every time he lends himself to Wills's slander of the great man he feels like a murderer, for he is a devoted admirer of Cromwell.

Isolde, who is dancing with her husband, Alexis, at the London Coliseum, protests that there is not a drop of French blood in her veins. She is an American, and spent her childhood at Look Out Mountain, Chatanooga, Tennessee. Alexis is a Scotsman.

Sybil Thorndike thinks "The Cenci" too great to be horrible. She has had letters from some very charming people imploring her not to revive the "loathsome thing"—but she is determined.

Matheson Lang, who is about to play Dick Turpin in a film play, says he has a Black Bess who puts so much pathos into her death scene that she makes him cry quite naturally.

George Arliss, who has spent the summer in London, sailed for New York on Saturday. He gave a lunch party at the Savoy on Wednesday, including Mr. William Archer in his guests. Mr. Arliss has made a remarkable success in Mr. Archer's play, "The Great Goddess."

Archibald Haddon, the "Express" critic, received a visit in the Royal Infirmary, Chester, from Mrs. Patrick Campbell, who motored five hours in order to pay Mr. Haddon this compliment. He was smashed up on a motor-cycle journey to Blackpool to see Mrs. Campbell in "Voodoo."

Claude Rains, who has been in a nursing home for some time, having had to undergo a serious operation, is again appearing in "The Bat" at the St. James's Theatre.

Percy Hutchison is off to South Africa next year with a repertory, including "Bull Dog Drummond," "The Luck of the Navy," "Brewster's Millions," and "Nightie Night."

Julian Wylie, accompanied by his wife, sailed for New York by the Olympic on Wednesday last.

Ethel Levey, who is this week at the Victoria Palace, has views on management.

Keble Howard wrote a novel some time since called "The Smiths of Surbiton." This is about to be done in dramatic form by the Repertory Players, who are anxious that it should not be confused with the Empire revue. Hardly likely!

Edward Knoblock, who has just completed a cure at Marienbad, is busy on a play for Delysia, in which she can sing, or not sing, as her voice serves.

Godfrey Tearle goes into management next year with Mr. Charlton Mann for his business associate.

Charles B. Cochran says that nothing is so certain as that he will bring home "Shuffling Along" from America. He sails for the States in about a fortnight.

Mary Brough is playing the late Fred Emney's part, Mrs. May, in the film version of "A Sister to Assist 'Er."

John Drinkwater is writing a companion play to "Abraham Lincoln" for Mr. Nigel Playfair and his associates, having for its leading character Robert E. Lee.

H. Chance Newton is writing a brochure on the Old Vic., to the order of Mr. George Dance. The proceeds from its sale will be divided between the Actors' Benevolent Fund and the Theatrical Ladies' Guild.

Winifred Barnes returned to the stage in "Angel Face" at the Opera House, Blackpool, on Monday. It is understood that "a West End Theatre" really has been secured for this play.

Joe Coyne is said to have been secured for "Dede," the long-talked-of French opera, if and whenever it is produced at the Garrick Theatre.

Adrian Beecham is announced as "the celebrated young composer" in respect of his "Merchant of Venice" opera at Brighton.

Louis Casson is the Secretary of the Association of Touring Managers. The reporters have shown a great disposition to confuse him with Miss Sybil Thorndike's husband, Lewis Casson.

Susan Claughton, who recently joined the Carter Slaughter Repertory Company as leading lady, has achieved distinct success in each rôle she has played.

Somerset Maugham has been explaining that his name is pronounced "Like Waugham, as in 'a waugham day.'"

Taylor Platt and his partner, Wilfred Eaton, have secured the touring rights of "Secrets."

C. W. Somerset, who, in the character of the old actor, contributes so much to the success of "Double—or Quit" at the Aldwych, had a sudden and sharp attack of laryngitis. In this emergency his part was played by Mr. Donald Calthrop. Happily Mr. Somerset was soon able to rejoin the company.

Cynthia Fane, now playing Miss Henrietta Watson's part in "Woman to Woman" on tour, will shortly undertake a similar character in a play by a well-known dramatist, to be produced by her husband, Mr. Haddon Cave, and his partner, Mr. Archibald Forbes.

George Bernard Shaw still figures on the placards of the Everyman Theatre. His play, "Widowers' Houses," will run through this week, pending the production of "Mary Stuart."

Harry Claff declares that Sir Arthur Shirley Benn, member for the Drake Division of Plymouth, is really responsible for his "Bluff King Hal." Mr. Claff contributed to the Mayfair Centenary celebrations at Plymouth, and induced the remark from Sir Arthur: "What a wonderful Henry VIII. you would make!"

Chaliapine says that "by diet, vigorous exercise, and giving up smoking for some months, he is now thin enough to play Mephistopheles again."

Duse is shortly to act again, in Rome. In her repertory is D'Annunzio's "La Citta Forte." The poet has promised to attend the first performance. "Mem'ry" sang another poet, Bunn "is the only friend."

Joan Vivian Rees, who is again appearing in "The Man in Dress Clothes" at the Garrick Theatre, is the daughter of an ex-President of the Sunday School Union.

Mae Marsh, a recent arrival in London, promptly went to see "The Birth of a Nation," in which she made her first picture success. She says it gave her a shock to see her own body hurtling through the air to be dashed and battered on the rocks.

Rafael Sabatini, the novelist and dramatist, is an eager fisherman. A big salmon pulled him into the water at Cockermouth the other day and he narrowly escaped drowning.

Sybil Thorndike was originally trained as a pianist, and in "The Scandal" at the New Theatre gives a taste of her quality.

Edna Best is now doing a short tour of "Quarantine" with the complete production from the Comedy Theatre and several of the original cast. This has proved greatly to the taste of provincial playgoers. Miss Best is at Brighton this week, and next week suburban playgoers will have the chance of seeing her at Hammersmith.

Clara Novello Davies will sail for America on the Aquitania on Saturday. Meanwhile, the celebration of her golden jubilee.

Albert Bulmer, who has so long and successfully managed the Grand Theatre, Hanley, leaves to become managing director of Potteries Theatre, Ltd., who have acquired the Theatre Royal, Hanley.

Evadne Price, whose sketch, "Enter, Lil," is to be done at the Bedford Music Hall on Monday, is better known as an actress so far—as in "The Bird of Paradise" and "The Dragon." In "Enter, Lil," she essays "a bright and brief study of Cockney temperament, with its gift of repartee and cheery impudence."

Wentworth Croke, who a month ago went under a severe operation, is on the high road to recovery. Mr. Croke, who has been living at Lyme Regis for some years, still keeps in touch with things theatrical. He is especially interested in the cinema industry.

Yvonne Daunt, the dancer, comes to the Coliseum next week by way of the Paris Opera—but she is of Irish descent.

Ivy Shilling, according to a cable received by Mr. W. Bostock at the Duke of York's Theatre, has hurt her knee, and will not be able to take up her work in a Keith Circuit revue for some time.

Cecil Barth advises us of his early return to England from New York, where "Hunky Dory," much liked in Canada, now seems to have settled down into a success.

Keep Your Eye On "The Era."

Within the next few weeks we propose to make many changes in the appearance of "The Era." It is the oldest newspaper devoted wholely and solely to the interests of the actor and his art, with a splendid tradition going away back toward the beginnings of the last century. It was the Alma Mater of the most authoritative writers of the stage to-day. Once more literary and pictorial artists of distinction are rallying to its standard.

A well-known actress has written an extraordinarily interesting account of her life on the stage—its vicissitudes and its triumphs, on tour and in town. It is packed with stories of celebrities—authentic, vivacious, but never scandalous. This we propose to begin publishing with our first issue in October. Next week we shall announce another new development.

Supper and Song.

Theatrical managers, who looked a little askant at the entertainment of the Midnight Follies, but were soon constrained to admit that it is jolly good fun, will be still more concerned by the ample programme now submitted at Murray's Club. It presents a scene of gaiety quite unequalled in London. "Up the sides and down the middle" is the description of a quaint old dance.

Well, you may still dance "down the middle" of Murray's gay and spacious hall. But the sides are reserved for those who dine or sup, or smoke and sip on the one part. On the other side is enacted a full and complete revue. The wall is covered with dark drapery, against which are silhouetted singers and dancers, and processions. Miss Earle, a clever and versatile artist, is responsible for the how, her notable assistants being Mr. Ernest Martini and Miss Hazel Shelley.

A member of the Versatile Four worked up the audience to a kind of camp-meeting frenzy with a song having the insistent refrain, "Gim'me Money, Gim'me Money, Gimme Money." But the purely literary quality of the revue had a difficulty in getting over the chatter of the dancers and the diners. None the less, you may spend a very joyous evening at Murray's, in many capacities.

Good Old Times.

How many of the guests knew that they were really assisting at a reversion to type—for at the earliest London music halls you watched the show from a comfortable supper table. At the Canterbury, Charles Morton did not disdain to wait upon favoured guests, taking the napkin from his arm to crush the floury potatoes on to the juicy chop. He made a book, incidentally—Charles Morton, whom we knew as the grey-haired, banker-looking manager of the Palace Theatre, but whose hair was then "Ruddier than the cherry," as his choristers sang.

Association of Touring Managers.

At the General Meeting of the Association of Touring Managers, held on Friday, reference was made to the report of the last meeting of the Theatrical Managers' Association, which contained a statement with regard to members of this Association in connection with the proposed Standard Theatre Contract. It was felt that this statement did not quite clearly convey the attitude of this Associaion with regard to its members, and a further letter was therefore forwarded to the T. M. A. on the matter.

A discussion took place upon the Press propaganda initiated by the Actors' Association with reference to the Standard Touring Contract, and strong exception was taken to the many misleading statements appearing in the Press, a large number of the statements suggesting that the Association of Touring Managers had actually proposed to reduce the minimum salary. The meeting decided that very strong representation should be made to the A.A. with regard to this misleading propaganda.

The following new members were submitted to the meeting, all of whom were duly elected:—As a Probationary Member, Miss Sarah Benedict; As Associate Members: Martin Comstock, George R. Spragg, and Wm. E. Bentley.

The question of fees for booking seats imposed by certain theatres was discussed by the meeting, and members were advised to resist charges of this nature.

Associate Members' Section.

The principal business before the meeting was with regard to the question of a Death Levy. The proposed resolution passed at the previous meeting and authorising a Death Levy of 5s. per member was submitted to the meeting for confirmation. Out of the whole membership it was found that there were only eight dissentions to this lev ybeing made. As the levy was therefore approved by more than 90 per cent. of the membership, the meeting duly confirmed the resolution. It was decided to make the first levy of 5s. per member immediately, the amount received to be held by the treasurer of the Association until such time as it should be required. It was also decided to ask each member to forward a nomination paper stating the person to whom it was desired the levy should be paid in the event of death.

Actors' Association.

A special general meeting of the Actors' Association will be held at the Aldwych Theatre on Sunday afternoon, when the subjects for discussion will be (a) the Standard Touring Contract; (b) the A.A. Shop; and (c) Federation. The meeting will be held at 7.30, and it is hoped that the vital matters under discussion will attract a large gathering, which may be attended by non-members.

Stage Dispute—Latest.

The joint meeting of the Committee of the A.A., the V.A.F., the N.A.T.E., and the A.M.U., held at the V.A.F. Offices in Charing Cross-road, yesterday, passed the following resolution:—

"That this meeting stands adjourned until 3 o'clock on Thursday afternoon, to allow the A.A. to receive the report of the Association of Touring Managers. The Committee will then decide on a plan of campaign to support the actors in their demands for an equitable wage."

Robert Courtneidge for the West End.

Negotiations are practically complete which will have the effect of restoring Mr. Robert Courtneidge to the ranks of the West End managers. It is probable that he will, in the first instance, apply himself to the production of Mr. Noel Coward's play, "The Young Idea." This illustrates the conflict of two women, one of whom has divorced her husband, retaining the custody of the children, to whom, from time to time, the father has access, in accordance with the terms of the judgment. In the event the parents are re-united by the gentle influence of their little ones.

The part of the wife will be played by Miss Kate Cutler, that of the husband by Mr. Herbert Marshall. In the cast also are Mr. Martin Lewis, Mr. Noel Coward, Mr. Clive Currie, and Miss Irene Rathbone. "The Young Idea" will be produced on Monday next at the Princes Theatre, Bristol, and will proceed on a tour of four or five weeks' duration.

Mr. Coward is probably our youngest dramatist. He is still no more than 21. He is a nephew of the famous organist and has been on the stage since childhood. He appeared several times in "Peter Pan," and also in "Where the Rainbow Ends." In his own play, "I Leave It To You," which nearly escaped a popular success at the New Theatre, he appeared as Bobby. He has written several one-act plays—the last was seen at the Little Theatre during Mr. Jose Levy's Grand Guignol series.

Mr. Courtneidge has the greatest faith in Mr. Noel Coward's ability. Their association began so long ago as 1916, in the instance of "The Light Blues." Mr. Courtneidge has also been so fortunate as to secure a play of farcical quality from Mr. Ian Hay.

An Agreeable Rattle.

Mr. Reginald Auberon, who has just published a book of anecdotes, called "The Nineteen Hundreds," about celebrated persons, most of whom he naively admits he never saw, murders some beautiful stories. For instance: "Sir Herbert Tree was rehearsing a sketch at the Palace. Two knockabouts recognised him, and saluted him with hearty slaps on the back. 'Welcome to the 'alls,' they said. 'The missus showing with you?' With a magnificent gesture Tree signalled to his wife. 'Maud,' he said, 'allow me to introduce my new friends—Lady Tree, the Two Smacks.'"

But the point of the joke was that Tree was addressed as "'Erb," and introduced her ladyship as Maud. Probably the story owes a little to Jimmie Glover, who tells it in his "Book," and it may even have its genesis in a genuine story from the Garrick Club, where Tree was affectionately known as "Herbert." A daring visitor travelled from "Sir Herbert" to "Tree," then to the familiar "Herbert." The great man blandly responded, "Bertie to you!"

Gee Gee.

George Grossmith the elder—or, the middle man of the three Georges—is said to have bitterly resented any demonstration not entirely favourable to himself. "You're very funny up there," he called out once to some "barrackers" in the gallery. "More than you are down there, guv'nor," came the lightning reply.

But Mr. Auberon should have noted the best story of all. Grossmith contrasted himself with the cut-of-work Brookfield, remarked that he had made fifty guineas that night for a few songs at the piano in an aristocratic drawing-room. "But we don't all look so dam funny in evening dress," said "Brookie."

Proof Wanted.

Mr. Louis Casson, on behalf of the Association of Touring Managers, has invited the editor of "The Performer" to assist in procuring proof of the very serious statements made about four members of the committee of the Association in a recent issue.

Provincial Paragraphs.

Mr. M. Carter Slaughter's Repertory Company will end its successful seventeen weeks' run at Chatham next week. The acting of Mr. Slaughter, Mr. Lionel Gadsden and Mr. Henry Hallett has made a notable impression. Mr. Slaughter is to stay at the Theatre Royal, Chatham, as director.

An interesting cricket match was spoiled by inclement weather last Thursday in Blackburn, when the "My Nieces" company should have opposed Mr. P. E. Woodcock's XI. Two strong elevens had been got together. Mr. Eric Lovell (Lomax, in "My Nieces") formerly played with Southport and Birkdale C.C. Mr. Woodcock, who represents "The Era" in Blackburn, had also whipped up a strong side, including Mr. Jack Edge and several other artists from the Palace.

That amusing family, "The Jeffersons," still proves vastly popular in the provinces. It is this week at the Nottingham Repertory Theatre—the second visit in eight weeks. Another new play by the same author will be seen shortly at the New Brighton Winter Gardens.

Sir John Martin Harvey had a triumphant week at the Newcastle Royal, and this week is appearing at the Glasgow Royal, with Edinburgh and Liverpool to follow in the order named.

"Running Water" has proved so acceptable to provincial audiences that Ferman Productions are booking spring dates.

A farcical comedy entitled "Peggy Behave" will be produced at the West Pier Theatre, Brighton, on Monday, by Mr. B. Dagnall for Mr. Arthur Gibbons and Mr. Martin Henry. Here is the cast: Peggy Hammond, Miss Marie Hemingway; John (her husband), Mr. John Williams; Wallace Stanton, Mr. Arthur Whitby; Kate Coffin, Miss Nancy Benyon; Mrs. Judd, Miss Frances White; Grace, Miss Dorothy Turner; Mary, Miss Annie Stalman; Dixon, Mr. Arthur Fitzgerald; Foster, Mr. Charles Hanson; Rev. Rowland Fink, Mr. Geoffrey Guise.

"Polly With a Past" goes on tour under the direction of Mr. Jimmy Godden, with the active co-operation of Mr. George Robinson. It may be seen at Brixton next week. Miss Gwyneth Keya, Mr. Richard Cooper, and Mr. Eddie Lyndon (no more than seventeen) are in the cast.

PREMIERES OF THE WEEK.

"THE TORCH."

At the Apollo.

Play, in Four Acts, by John Knittel, Produced on Tuesday, Sept. 12.

Henry Winkelried ..... Nat Madison
Suzanne Winkelried ..... Olga Lindo
Peter Gabel ..... Garry Marsh
Marianne ..... Violet Penule
George Winkelried ..... Leslie Banks
Margaret Veitel .....Muriel Alexander
Alma Dalia ..... Dorothy Cheston
Alexis Markoff ..... Frank Lindo
Jurg Winkelried .. Maurice Moscovitch
Mr. Flint ..... Henry Ludlow
Ursula Miller ..... Margaret Halstan
Councillor Moser ..... N. Natoff
Councillor Gschwind ..W. T. Elworthy
Councillor Ruf ..... Leonard Calvert
Councillor Weber ....Edwin Greenwood
Mr. Holt ..... Richard Carfax
Rossli ..... Christopher Steele
Veitel ..... Edmund Kennedy
Abel Winkelried ..... Cyril Raymond

The new play at the Apollo is like the month of March—it comes in like a lion and goes out like a lamb. The anger of an outraged father, finely expressed by M. Moscovitch, is the feature of the earlier act, but the finish is of the story-book kind, while the dialogue is simple and unpretentious.

M. Moscovitch comes back to the West End stage as the Mayor of a small town in Switzerland. Jurg Winkelried is a worthy man, but his family are a disappointment. The elder son, George, preaches Socialism, and is sub-editor of "The Red Flag," which has no funds, and the younger son, Henry, takes pleasure in the fact that he was "plucked" at college, and idles his time away under his father's roof. The daughter, Suzanne, is sulky and obstinate. Only the eldest, Abel, is a dutiful son, and he is away in America.

It is the Mayor's privilege to carry a torch in procession every year to commemorate the heroic deeds of an ancestor, and it is the anniversary of that event when the play opens.

Something occurs, however, to prevent the ceremony. George has betrayed Margaret Veitel, who lives in a neighbouring inn, and has cast her off in favour of a lady of easy reputation. George brings the latter home, and the old man makes no secret of his objection. He talks so straight to his elder son, in fact, that the latter strikes his father on the back. The old man is almost speechless with anger. He declares that he will carry the torch no longer in procession; he will apply it to another use; he will burn down his house and render himself and his unfilial family homeless. He suits the action to the word, and in a few moments the house is in flames.

Although at one time wealthy, Jurg has been steadily losing his property, his land being bought up by the lawyer for a mysterious client. Only the land on which the house stood is left, and this Jurg disposes of for 100,000 francs; 60,000 francs of this money he uses to pay a debt, and the remainder he sends to the father of Margaret Veitel, who has committed suicide.

Meanwhile, his sons, George and Henry, have taken what hospitality is offered by the office of "The Red Flag," and hither comes the father to force George to sign a confession of his betrayal of Margaret. George hotly refuses, but is reduced to submission at the point of a revolver.

The last act is devoted to reconciliation, which is brought about by Abel, who returns from America to find George on the verge of suicide. He brings his brothers and sister penitent to the barn where Jurg has taken up his abode, and then reveals himself as the purchaser of his father's land, the deeds of which he presents to him.

The acting chances in the piece are fairly well distributed, though M. Moscovitch has, of course, the paramount share. Jurg's contempt for his son's intimates was finely shaded, and the pathos of the heart-broken father at the realisation of his son's iniquity gripped the audience. The scene in which Jurg is confronted with the father of the wronged girl was carried out with rare judgment and skill, but that in which he threatens George with the revolver was a little too prolonged.

Mr. Leslie Banks had an unthankful part in that of George Winkelried, but he faced it boldly and gave a most effective performance. Nat Madison as Henry showed an acceptable sense of humour, which might well be further developed, and Mr. Garry Marsh cut a picturesque figure as Peter Gabel, the rather rough wooer of Suzanne, a part played with tact and skill by Miss Olga Lindo. Mr. Frank Lindo gave a characteristic performance of a certain type of newspaper promoter, and Mr. Edmund Kennedy was responsible for a passionate scene as the bereaved innkeeper, whose daughter was touchingly portrayed by Miss Muriel Alexander. Miss Margaret Halstan acted with delicacy and grace as the young widow in love with Jurg. Varied and characteristic performances of the town councillors were given by Messrs. N. Natoff, W. T. Elworthy, Leonard Calvert, and Edwin Greenwood, and Mr. Richard Carfax gave a neat sketch, both in make-up and delivery, of a typical solicitor.

The scenes by John Bull were well staged, the fire in the first act being remarkably well done.

"I SERVE."

At the Kingsway.

Play, in Three Acs, by Roland Pertwee, Produced for the First Time in London at the Kingsway Theatre, on Thursday, Sept. 14.

Tom Whiteley ..... Sam Livesey
Shirley Terrell ..... Roland Pertwee
Walter Harding ..... Stockwell Hawkins
Arthur Preece ..... Edmund Phelps
Frank Pollock ..... Charles Garth
Elizabeth Raeburn ..... Dorothy Thomas
Mary ..... Cassie King
Kate Harding ..... Edith Evans

Mr. Roland Pertwee's play was first staged with the same cast at the Ambassadors' Theatre, Southend, on April 21 last. The story deals with the unmarried mother, whose claim to sympathy is forcibly presented by the author, who has already written for the stage several excellent one-act plays.

The first act opens in the hall of Elizabeth Raeburn's flat, where Whiteley, a poor mechanic, is anxious to marry Kate Harding, the parlour-maid. She, however, unlike Barkis, is not willing, because 16 years previously she had given birth to a child, the father of whom was a gentleman. Kate is passionately fond of the boy, has devoted her entire life to him, and brought him up as a gentleman in every way, and would marry no one but a man who could assist her in establishing her son's career. She has had the good fortune to win £300 in a football competition, and this money her father has invested in an invention of his own, and tells her that a fortune is behind it. Elizabeth comes on the scene, and is in excellent spirits because she is expecting Shirley Terrell, whom she has not seen for four years. He arrives, and explains that he has been to India, and become a wealthy man; he wants her to marry him, but before he is able to propose, she explains that she has become penniless. She then awaits his proposal, and he is on the point of making it when Kate, who had gone out of the hall, re-enters, and Terrell and Kate recognise each other. There is some embarrassment on his part, which Elizabeth puts down to his disappointment at finding she has lost her fortune. Terrell is about to leave the house, when for the first time he learns that he is the father of Kate's child. There is a scene, and Kate says she may have need of him later to assist in the boy's education.

The second act opens in 1924, when Kate, owing to her father's successful invention, has amassed a considerable fortune, and, unknown to Terrell, she has engaged him to superintend a big contract and the works from which her money is derived. Her son, who has joined the Air Force, is expected back from Alexandria in three weeks' time by the "Balacria," and Kate as delicately as possible suggests to Terrell that they should marry for the sake of the boy, and as the new Legitimacy Bill had just gone through Parliament, he would then have a name. Terrell accepts the situation. Whiteley has been abroad for a couple of years, and upon his return the two men meet, Terrell tells him that he (Terrell) is the father of Kate's child. Whiteley leaves to look for work, and Kate is nearly broken-hearted at losing her old friend, but finds a sympathetic companion in Elizabeth.

In the last act Kate is tired of her expensive surroundings and the prospect of marrying a man for whom she really has no affection. Whiteley calls to say he has secured a good billet, when Terrell comes in and remonstrates with her for permitting a fellow like Whiteley to hang about. At this juncture newsboys are heard calling out the news of a shipwreck, and Whiteley, buying a paper, discovers that the "Balaeric" has foundered with all on board. Kate is grieved at the news, but it leaves her at liberty to marry Whiteley, and Terrell to marry Elizabeth.

The play has the advantage of an excellent representation. Miss Edith Evans has to be credited with a clever and wholly effective portrayal of the dutiful mother every phase of the character being carefully and skilfully brought out. Another part that has life and reality is the bluff and breezy Tom Whiteley, of Mr. Sam Livesey; while the author, Mr. Roland Pertwee, is convincing as Shirley Terrell. Mr. Stockwell Hawkins is well-placed as Walter Harding; Mr. Edmund Phelps scores as Arthur Preece, and Mr. Charles Garth is amusing as Frank Pollock. Mary has a pleasing representation in Miss Dorothy Thomas. Thursday night's audience gave "I Serve" a most cordial reception.

Dedicated to Miss Gladys Cooper is her brother's new book entitled "Carniss and Company," to be issued towards the end of the month by Sampson Low. Henry St. John Cooper expresses in his ten-line dedication a whole-hearted appreciation of his sister.

RE-OPENING OF THE OLD VIC.

"Merry Wives of Windsor" Revived.

Enthusiasm reigned supreme at the Old Vic. on Saturday night when Shakespeare's South London "home" reopened with a fine production of "The Merry Wives of Windsor." The cheering started long before the rise of the curtain, for several of the old favourites—Mr. Ernest Meton and Miss Florence Saunders among them—looked in to express their good wishes for the new season. After the performance the stage was a mass of flowers, for all the ladies had bouquets. In a characteristic speech, Miss Baylis referred to the £30,000! It was safely ensconced in the bank, she said, at the highest possible rate of interest, awaiting the time when Morley College could be shifted into new premises.

Mr. Robert Atkins was brief, for he only called attention to the latest improvement to the stage—the new apron. Although the erection strikes one as a temporary expedient it has the effect of the bringing the actors into closer contact with the audience. It is only partially successful, for the step down to it does not enable the actors to take to the apron naturally and easily.

The opening production was exceedingly successful. Indeed, it stands as one of the best performances of the "Wives" that London has seen for quite a long time. It was played for what it is so essentially—a romping Elizabethan farce, with only one break in the middle (after the basket incident) and the inclusion of many of the shorter scenes usually omitted. Mr. Wilfrid Walter's "Falstaff" might have been a trifle richer in voice, but it was on the whole a splendid performance. He was delightfully humorous in the amorous scenes, and kept the very receptive house in the merriest of moods. The brave trio—Pistol, Nym, and Bardolph—do not appear so prominent in "the Wives" as in the "Henry" plays. They were delightfully played, however, by Mr. John Laurie, Mr. Hilton Edwards, and Mr. Ernest Meads. Mr. Hilton Edwards' characterisation was particularly fresh and original. The "wives" were in the safe hands of Miss Esther Whitehouse, as Mistress Ford, and Miss Florence Buckton, as Mistress Page. They were great fun and their laughter and merriment infected the whole house. Miss Whitehouse's coquetry with the knight was particularly enjoyable. One of the best things of the evening was Mr. D. Hay Petrie's deliciously comic Sir Hugh. It is a performance to be remembered in dull moments. Mr. John Garside acted well as Old Shallow, and Mr. Rupert Harvey was an admirable Master Ford. Doctor Caius was well individualised by Mr. Reyner Barton, and a good, inspiriting account of the Host of the Garter Inn was given by Mr. Frank Denis. Mr. Alan Watts spoke his lines well as Master Fenton, and a very satisfactory Mistress Quickly was seen in the person of Miss Ethel Harper. Anne Page was played by Miss Doris Kealy, a promising young recruit in the Old Vic. company. The Slender of Mr. Hubert Hine needs toning down, both in voice and gesture. The "Simple," of Mr. Henry Cohen was, on the other hand, a very clever piece of work. Good performances were also given by Mr. Guy Martineau, Mr. Cyril Lidington, Miss Evelyn Neilson, and Miss Iris Roberts.

The costumes and setting were excellent and were designed by Mr. Hubert Hine. The play was, of course, produced by Mr. Robert Atkins.

"ANGEL FACE."

At Blackpool.

Production for the first time in England of the American musical play, Book by Harry B. Smith, Lyrics by Robert B. Smith, and Music by Victor Herbert, Produced at the Opera House, Blackpool, on Monday, Sept. 18, 1922.

Tom Larkins ..... Eric Blore
Arthur Griffin ..... Tyler Brooke
Sandy Sharp ..... Tommy Tomson
Hugh Fairchild ..... William Denys
Rockwell Gibbs ..... Jack Tomson
Professor Barlow .... John Humphries
Ira Mapes ..... Ellis Holland
Slooch ..... George Gregory
Irving ..... John W. Wilson
Mrs. Zenobia Wise ..... Violet Elliott
Betty ..... Winifred Barnes
Vera ..... Enid Sass
Paula ..... Sylvia Cecil
Lily ..... Roy Wilson
Pearl ..... Dot Temple
Mrs. Larkins ..... Kate Phillips
Tessie Blythe ..... Mabel Sealby

With every prospect of registering a triumph this musical play was successfully launched by Mr. Norman J. Norman on Monday night. From the moment the opening number—a chorus with several solos, which runs through the entire piece—was heard, the music seemed to captivate the big and enthusiastic audience. The story is quite whimsical and decidedly humourous, but the music will be the magnet of "Angel Face," for it is both pretty and ear-haunting, and several of the sentimental songs and love duets have a peculiar charm of their own. There is distinction in the composition.

It may be mentioned here that the original production was done at the Colonial Theatre, Chicago, by George V. Ledarer, on June 8, 1919, and that subsequently it had over a year's run in New York.

With the exception of Tyler Brooke, Mr. Norman's Company is entirely British. Mr. Brooke is the only American, and, no doubt, his inclusion is due in a great degree to his long connection with the piece in the States, where he played the same leading juvenile part of Arthur Griffin.

The story has many of those curious twists and complications, and concerns Mrs. Zenobia Wise an dher five daughters. Vera is her eldest, and being unmarried, she stands in the way of the matrimonial affairs of the other four, for Mrs. Wise, very wise in her generation, declares that none shall wed while Vera remains single. Betty, her youngest daughter, the part played by Winifred Barnes, is secretly in love with Arthur Griffin, the sculptor, who shares rooms with Tom Larkin, a composer. Betty is anxious to get an introduction to Griffin and comes to his room.

Previous to this, Larkin's grandmother pays her grandson a visit, and Professor Barlow, a scientist, who has invented or compounded an elixir that will restore youth to the aged, tries an experiment on the old lady, by surreptitiously putting a dose in the cocktail she was about to drink. Grandma is taken suddenly ill, and retires to an alcove, where she discards her poke bonnet and paisley shawl.

These are seized by Betty and when her presence in the room is discovered she appears as the rejuvenated Grandma. Betty then endeavours to complicate affairs by entering into a plan with Ira Mapes, a student, who at an arranged signal is to enter the room and denounce the sculptor for flirting with Betty, his presumed wife. Mapes is a bit of a bungler, and is also in love with Vera. He makes a sad hash of the scheme, but it so happens that his faultiness brings the two diffident lovers together, and when they declare their affection and the old maidish Vera names the day, the path to the hymeneal altar is cleared for her lively sisters.

There is a second motive which concerns a lost baby, and Slooch, an amateur detective, who is on the track of the missing child.

Among the musical numbers which stand out amid a wealth of harmonious embroidery, the dominant "I Might be Your Once in a While," will capture the attention. It is the opening chorus, and it re-appears as a song, and its lilting music crops up every now and again. Miss Barnes warbles it, and another song called "Some One Like You." She also takes part in a pretty duet "I Cannot Sleep without Dreaming of You." The song and chorus "Where Were You," with Tyler Brooke, as the soloist, is a very attractive piece. The quartette "How Do You Get That Way," and the quartette "My Idea of Something to go Home To," are fine concerted items. "If You Can Love as You Can Dance," is a bright and merry duet, in which one of the Tomson Twins makes good with Dot Temple, and Mabel Scalby had a dashing number in "Tip Your Hat to Hatty," with a sparkling chorus. Winifred Barnes, who makes her re-appearance in musical comedy, is just as winsome as ever. Mabel Sealby, as Tessie Blythe, the fiancée of Tom Larkin, is an admirable artist, and she carries off high honours. Enid Sass made the best of a rather ungracious part. Dot Temple, Roy Wilson, and Sylvia Cecil, were delightful as the three daughters of Mrs. Wise, who, played by Violet Elliott, was a stately and dignified matron, and Kate Phillips, in the small part of Mrs. Larkins (Tom's Grandmother), did all that could be done with the character. George Gregory had no easy task in supplying the humour and the laughing material, but he may be depended upon to do all that is wanted in the near future. John Humphries, as the amiable and experimental Professor, has not a great deal to do, but it is done cleverly. Eric Blore and Tyler Brooke are prominent in the play and their work is excellent—both as lovers, singers, and dancers. Their three friends are represented by the Tomson Twins and William Denys, and apart from their acting the Twins provide some smart dancing. They are also responsible for the Terpsichorean movements of the chorus, and in the third act do a speciality dance with Sybil Verrey. Ellis Holland has a thankless sort of character to portray, but is successful.

DENVILLE STOCK COMPANY ENTERTAINED AT DEWSBURY.

A complimentary supper and dance was given to this popular stock company, which has been appearing for the past six months at the Theatre Royal, and whose stay is nearly come to the close. An excellent supper was provided by the manager (Mr. Freeman, of the Kingsway Café. Served on the termination of the evening performance on Tuesday last, all the members of the company were present, as well as many well-known residents.

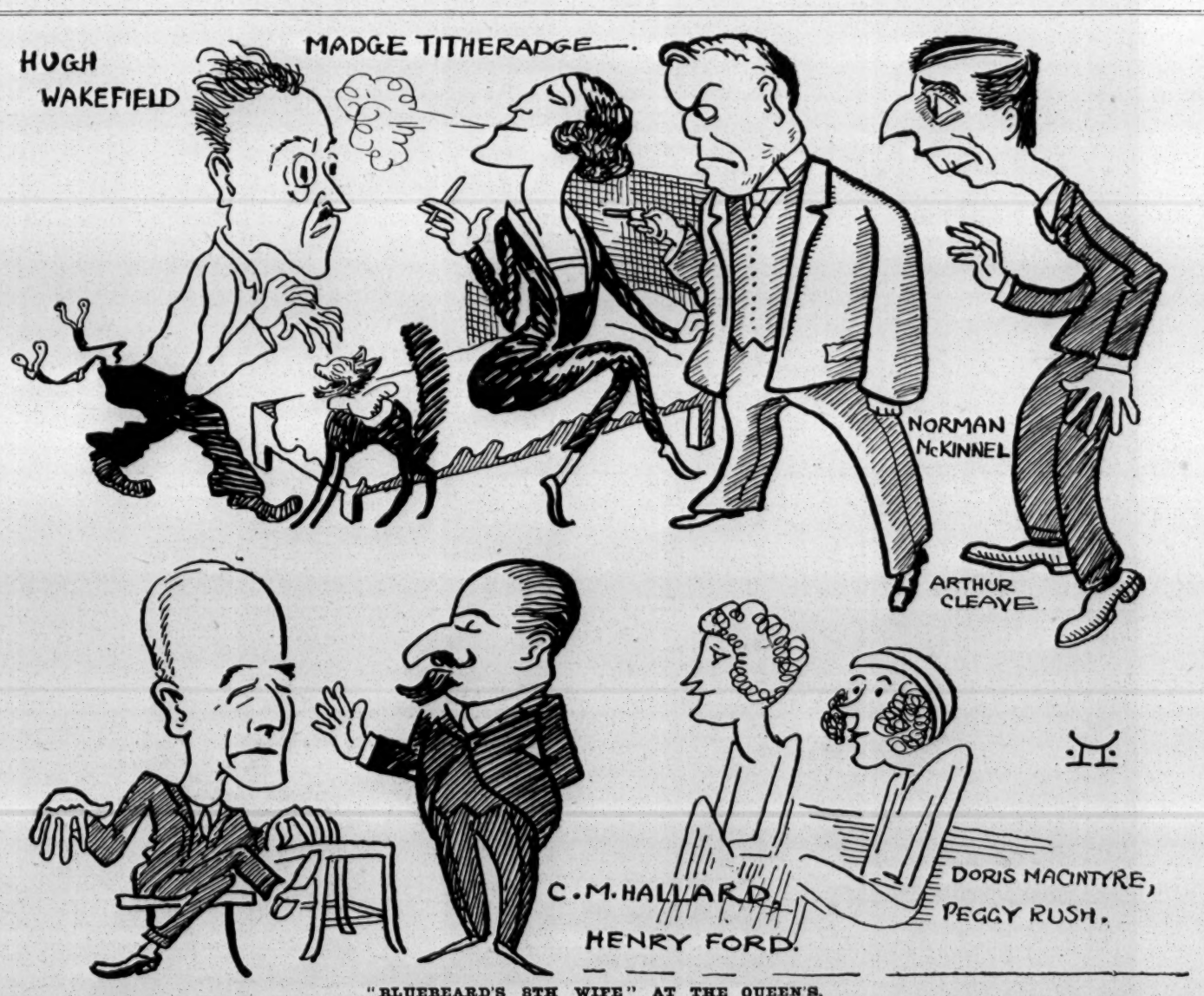
Mr. Leonard, the popular manager of the theatre, spoke in high terms of the company, who had worked untiringly to make their stay such a huge success.

Mr. Sydney Monckton, manager and producer, responded. He thanked Mr. Leonard for his kind remarks, and expressed the thanks of the whole company to the theatre-goers of the town for the remarkable enthusiasm and appreciation accorded them during their stay.

A programme of popular dances was much enjoyed. The Theatre Royal orchestra, under the direction of Mr. Vincent Chapman, supplied the music.

Presentation to Theatre Manager.

Mr. Harry Kilrow, the manager of the Grand Theatre, Oldham, under the banner of Mr. E. Dottridge for the past twelve years, has terminated his long engagement, and has been transferred to the Palace Theatre under the same management, commencing his new duties on Monday last. On Friday evening, the 15th inst., an interesting event took place, when the orchestra and staff of the theatre met in the lounge and presented Mr. Kilrow with a splendid suit-case as a memento of the respect in which he was held by the employees. Mr. Chas. Bush, of the Queen's Theatre, Leeds, has been appointed to the Grand Theatre in succession to Mr. Kilrow.



"BLUEBEARD'S 8TH WIFE" AT THE QUEEN'S.

ALL THE YEAR ROUND.

A Calendar of Interesting Events in the World of Entertainment.

September 20, 1808.—**Covent Garden Theatre** was burned down. The first house was built in 1732 by the harlequin, Rich, who, after the successful run of "The Beggar's Opera" at the Portugal-street theatre, shortly abandoned that house. He paid the Duke of Bedford £100 a year ground rent for Covent Garden, where, shortly after the opening of the theatre, he revived "The Beggar's Opera." His first sensational engagement was that of Peg Woffington, who, a joyous adventuress from Dublin, forced herself into his presence, and refused to leave without a contract. Nearly twenty years later she was fatally stricken by paralysis on Covent Garden stage. The success of Rich's pantomimes at Covent Garden forced Garrick to produce pantomime at Drury Lane. Alterations and improvements had practically made the theatre (in which John Kemble acquired an interest and Mrs. Siddons acted, a new building for the flames to devour. There was a second fire in 1856, so that the existing theatre is to be considered the fourth on this site.

September 21st, 1722. **John Home was born.** He was the author of "Douglas;" one of the few dramatists of his day whose name survived even for a while. He lived to the advanced age of 85, but he is long since forgotten. The passage from his play "Douglas," beginning "My name is Norval; on the Grampian Hills my father feeds his flock," endured for a little as a recitation, but now, even that is never heard. Home had a romantic career. He was a volunteer in the rising of '45 and published a history of the rebellion. A few years later he became Minister of Athelstane, but when he wrote "Douglas," his first drama, it was significantly suggested to him by the authorities that he had better resign his ministry. "Douglas" was produced at Edinburgh; then at Covent Garden Theatre in 1757, with Barry and Peg Woffington in the cast. Lady Randolph was a favourite part of Mrs. Siddons. "Douglas" has long been consigned to limbo as very poor stuff; and yet, it is the most distinguished of the dramatist's works.

September 22, 1884.—**Rachel Sanger** died, being but 34. She made her first appearance as a child in "Uncle Tom's Cabin" at the Olympic. She became a popular actress in pantomime and burlesque, in Boucicault melodrama. It is odd that the sole survivor of the original Gaiety company is Mrs. Kendal. Miss Sanger was very shortly added for the production of Tom Robertson's play, "Dreams," not one of his remarkable successes. Then the actress is said to have developed extraordinary dramatic power as Barry Sullivan's leading lady.

September 23, 1876.—The **Canterbury Music Hall** was re-opened, under the management of Edwin Villiers, previously known as a rather formal comedian at the Haymarket. Casual writers speak of the Canterbury as though there had been one only. In fact, it was a public-house that Charles Morton took; and its largest room was the first Canterbury. This, by way of slow development, became the Canterbury music hall—still, not the first of dimensions. There were such important establishments in the neighbourhood as the Winchester and the Rotunda. It was a decaying Canterbury which Morton forsook, to concentrate on the Oxford. The hall which Villiers opened was spacious, and, according to the taste of the day, beautiful. He made a feature of ballets, and the Brougton sisters, afterwards Gaiety favourites, were, as children, members of his company. Eventually, Villiers followed Morton's example, and came over the bridge to the Pavilion, where he amassed a fortune.

September 24, 1859.—**Henry Irving** made his first appearance in London. But search in the public prints for the record of his triumph will be vain. The young actor was twenty-one. He had been a professional actor three years, during two and a half of which he had played many parts in the stock company of the Theatre Royal, Edinburgh. The offer of a three years' engagement at the Princess's Theatre by Augustus Harris, the first, seemed to open wide the gates of Heaven, but an insignificant part in a poor play—"Ivy Hall," adapted by John Oxenford, the "Times" critic, from the French, utterly disheartened the youth, who asked for and obtained his release. Irving gave two readings of "The Lady of Lyons" and of "Virginius" in Crosby Hall. Then back to the provinces for six years' hard work, till Dion Boncicault "discovered" him.

September 25, 1886.—"**Dorothy**" was produced at the Gaiety Theatre. There is no more romantic story in the history of opera than that of Dorothy. Alfred Cellier had written the score for another librettist; and "Charlie" Stephenson had written the book for another composer. "Dorothy" did seem of a disposition to set the Thames on fire, and after a while George Edwardes sold the production outright for a thousand pounds to a speculative accountant in the City, H. J. Leslie, who took it away to the Prince of Wales's, and made the fortune with which he built the Lyric Theatre. The critics complained that a young fellow, named Hayden Coffin, was not provided with songs as liberally as might be. So an old ballad, by Cellier, was rescued from the Mohawk Minstrels, and Stephenson scribbled "Queen of My Heart" over the original verses in red ink. The combined salaries of Ben Davies and Marie Tempest hardly exceeded £30 a week.

September 26, 1898.—**Fanny Davenport** died. She was the daughter of a well-known American actor, E. L. Davenport. Born in London in 1850, E. L. Davenport was a popular leading man here about that time. Fanny Davenport made her first appearance on the stage at Boston, U.S.A., in childhood. For ten years she was a member of Augustin Daly's company. Thereafter, for twenty years, she enjoyed abundant popularity with the American playgoer. She appeared at Toole's Theatre in the Strand in 1882, as Diane, in James Mortimer's adaptation of "Diane de Lys." Miss Davenport made her last appearance at the Fifth-avenue Theatre as La Tosca within a few months of her untimely death.

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE. — P., The Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson; M. D., Mr. Joseph D. Rodgers.—"The Gipsy Princess."

TIVOLI.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. W. Lothian Gilbert.—Henry Lees presents revue, "Nick-Nacks."

ACCRINGTON.

PRINCE'S THEATRE.—R. M., Mr. Fred W. Green.—Nazimova in "Camille" and "The Bargain" are the principal features here.

NEW HIPPODROME.—R. M., Mr. Donald O. Clark; M. D., Mr. Fred H. Jackson.—The Four Mackwells, gymnasts, present a clever act here. Also here are Harold Walden, the football entertainer; George Campbell, a capital comedian; The Holt Trio, in a refined musical act; the Sinclair Mannikin Music Hall Marionettes, and the last of the bill is taken up by a "Go-as-You-Please" competition for amateurs only.

BARRY DOCK.

THEATRE ROYAL.—P., Tours, Ltd.; M. D., Mr. Arthur Carlton; R. M., Mr. Harry Watson.—Mr. Arthur Carlton's own company, in the new musical play, "The Lost Chord," by Messrs. Arthur Carlton and C. Watson Mill.

VINT'S NEW PALACE.—M. D., Mr. Leon Vint; M., Mr. Harry Samson.—Billy Doust and Jean Le Roy, variety act; and pictures.

BATH.

THEATRE ROYAL. — L. & M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—Mr. Basil Gill is starring here this week as Mr. Wu. Included in a fine cast is that excellent actress, Miss May Congdon, as Mrs. Gregory, and Mr. William Mackersy. The tour is under the direction of Mr. Martin Henry, and a good week's business is assured.

PALACE.—D., Mr. W. S. Pearce.—After a spell of revues it is refreshing to return to a regular vaudeville programme, comprising, as it does, such capital turns as the Scala and Lilian Duo; Ada Cerito, the popular serio; Bruce Macloud, ventriloquist; the Valestra Trio, dancers; Frank and Nana, vocalists and dancers; and the Mezettis, the wonderful triple bar artists.

BILSTON.

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Arthur Holland.—This week's variety company is headed by Handko, assisted by Master James. Other turns are provided by Gypto, comedian; El Ray, ventriloquist; Bristow Brothers, Gwen Atkins, Bert Bradford, and the Les Klicks.

BIRKENHEAD.

ARGYLE THEATRE.—S. P. & M., Mr. D. J. Clarke; A. M., Mr. H. O'Neil; Mus. D., Mr. J. Whitelock.—After a somewhat prolonged absence Wilkie Bard, the popular comedian, is again arousing the risibilities of crowded houses. Mooney and Holbein, in "Give Me the Book," have a great reception nightly; and Laurence Glen, a smart ventriloquist, is a leading attraction; Alfredo, the vagabond violinist, is cordially received; and other important turns comprise Marie Claire, Laurie Howard, Ralph and Leo, and Brown's Royal Bioscope.

HIPPODROME.—S. P. & M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock.—Under the direction of Nelson King a company headed by Mr. Frank Forbes-Robertson are presenting a repertory of dramatic interest. The week's productions include "The Call of the Road," "Mice and Men," "Rosemary," "David Garrick," &c.

BLACKBURN.

THEATRE ROYAL.—P., Northern Theatres, Ltd.; R. M., Mr. Stanley Hope; Mus. D., Mr. Fred Taylor.—"Bull-Dog Drummond" is a big attraction here, with Mr. Reginald Nugent in the title-rôle, and Miss Edith Pearson as Irma.

PRINCE'S THEATRE.—P., Exors. of Mr. E. H. Page; R. M., Mr. A. Hargreaves; Mus. D., Mr. H. Archibald.—Walter Howard's "Seven Days' Leave," from the Lyceum Theatre, is drawing large houses.

PALACE THEATRE.—P., The Macnaghten Vaudeville Circuit; R. M., Mr. Arthur Burton; Mus. D., Mr. E. Bartle.—An excellent variety show is provided by the Swanee Minstrels, the Fayre Four, James Hunter, the Cowper Brothers, Mark Stuart, Jack Barker, and the Megan Brothers.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—Norman J. Norman's company in "Angel Face."

GRAND THEATRE.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. T. Southworth.—Messrs. Grossmith and Malone's company in "A Night Out." Chief parts played by Betty Coates, Frank H. Dale, Paddy Duprez, Fred Hearne, &c.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr Frank Jepson.—Milton Hayes heads the list of talent, others on the bill being Ristori and Partner, Lucas and Inez, &c.

BOLTON.

THEATRE ROYAL.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; A. M., Mr. John Moncur.—The George Edwardes company, in "Whirled Into Happiness."

HIPPODROME.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; M., Mr. W. A. Collison.—Fred Collins Productions present "Keep Guessing" revue.

GRAND.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; A. M., Mr. Alf. Booth.—Bert Maddison, Dan Bros. and Sherry, Carr and Lynn, Doris and Ernie Miller, Joe and Willy.

BOOTLE.

METROPOLE. — M. D., Mr. J. Leslie Greene.—Messrs. Macdonald and Young's Co. in "Betty."

BOSCOMBE.

HIPPODROME.—P., The South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Chas. H. Johnston; Mus. D., Mr. G. H. Atkinson.—"Afgar" is proving a splendid draw, and crowded houses are the rule at each performance.

BOURNEMOUTH.

THEATRE ROYAL. — Sole P., Messrs. David Allen & Sons, Ltd.; Sole L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown.—Mr. J. A. E. Malone's talented company is paying a farewell visit, appearing in "The Merry Widow," which holds the boards for the first three days, and "Gipsy Love," which will be played the latter half of the week.

BRADFORD.

PRINCE'S.—M. D., Mr. Francis Laidler; M., Mr. Frank Yearsley.—Charles Russ presents "The Night Cap."

ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. Philip A. Lennon.—Hetty King tops an interesting bill, on which Ma Henderson, Enos Frazere, The Shentons, Farley and Holt, Billy O'Connor and the Sillar Bros. also appear.

BRIGHTON.

HIPPODROME. — M. D., Mr. Chas. Gulliver; G. M. and L., Mr. W. H. Boardman; A. M., Mr. A. Coote Suggit; Mus. D., Mr. E. Oram.—Jennie Benson, in "Slices of Life"; Kharum, the Persian pianist; Dick Henderson; Katrina, the wonder dancer; and Joan, May Sherrard, Niblo and Doris, Mr. and Mrs. Leo Cud's Musical Navvies.

THEATRE ROYAL.—M., Mr. Lawson Lambert; Mus. D., Mr. James Haworth.—"The Rat."

PALACE PIER THEATRE.—G. M., Mr. J. W. Cordiner; Mus. D., Mr. F. W. Pickard.—Edna Best in "Quarantine" and London company.

WEST PIER THEATRE.—M., Mr. A. W. Scholey; Mus. D., Mr. Harry Crapps.—"Lord Richard in the Pantry."

GRAND THEATRE.—P., Mr. Andrew Melville; G. M., Mr. Alfred Nightingale; Mus. D., Mr. Stanley Vivian. — Lady Beecham presents "The Merchant of Venice," set to music by Adrian Beecham.

BRISTOL.

PRINCE'S THEATRE.—M. D., Mrs. Jas. Macready Chute and Mr. John Hart; M., Mr. J. Ellis-Miller; Mus. D., Mr. Geo. R. Chapman.—A welcome return visit of the cheery musical comedy, "Mary."

THEATRE ROYAL.—P., Bristol Theatre, Ltd.; M., Mr. Frank Reigo.—A strong drama, "Her Wedding Bells," played by the repertory company, is here this week.

HIPPODROME.—M. D., Sir Oswald Scott; M., Mr. S. Fortescue-Harrison; A. M., Mr. J. W. Hort; Mus. D., Mr Howard W. Galpin.—Attracting great attention here is the spectacular revue, "Pins and Needles." Miss Cecilia Gold is the leading lady.

EMPIRE.—P., Bristol Empire, Ltd.; M. D., Mr. Harry Day; M., Mr. Coram Smart.—The sensational play, "Old Jig," is presented here, and is played by a strong cast, headed by Mr. Geo. Howard as Sir Anthony Granford and Miss Esther McPherson as Jill Meredith.

BURNLEY.

PALACE.—P., Burnley Palace and Hippodrome, Ltd.; R. M., Mr. A. Williams (Macnaghten Circuit). — Strength Bros., Fred Hutchings, Kenna Bros., Carmen and De Lor, Ackroyd and Hardy, William Heughan.

EMPIRE.—P., Victoria Opera House, Ltd.; M. D., Mr. W. A. Buckstone.—G. S. Melvin, Joyce and Shields, Hy. Hilton, Jubb and Jerome, Florence Irving, Geo. Murphy, Leopold and "It."

VICTORIA.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. A. Buckstone.—The Denville Stock Company continue a very successful season, and present "Two Little Vagabonds."

BUXTON.

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; Sec. & G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—The Wylie-Tate production, "The Garden of Allah."

HIPPODROME. — L., Buxton & High Peak Entertainments, Ltd.; R. M., Mr. Clifford Slater; Mus. D., Mr. Arthur Stewart.—Up-to-date variety turn for the week. Also pictures.

CARLISLE.

HER MAJESTY'S. — L. & G.M., Mr. Ernest Stevens; M., Mrs. G. Hinton. — Messrs. Cullen and Carthy and Will Beanland's Co. in "Rip-Raps."

PALACE.—P., The Macnaghten Vaudeville Circuit, Ltd.; M., Mr. J. D. Askew.—La Veen and Cross, Martin and Castle, Dario and Miss Marie Esme, Isa Wise, The Reegoes, Connie Browning, Le Mounier.

CHELTENHAM.

THEATRE AND OPERA HOUSE.—P., Mr. Robert Redford; G. M., Mr. H. Oswald Redford; Mus. D., Mr. Horace Teague.—Mr. Percy James Barrow's company presents the new play, "Comin' Thro' the Rye."

COLISEUM THEATRE.—P., Messrs. H. G. Beard's Theatres, Ltd.; R. M., Mr. A. H. Greenland.—"The Rotters" are here.

CHESTERFIELD.

HIPPODROME.—M., Mr. Harold W. Cherry.—The B. and F. Syndicate present "Pop Off."

COATBRIDGE.

THEATRE ROYAL. — P., Coatbridge Entertainments, Ltd; G. M. Mr. Graham; R. M., Mr. Jack Blair; Mus. D., Miss E. Wyper.—F. H. Fowler presents "Rose Petals" revue.

COVENTRY.

OPERA HOUSE.—L., Mrs. H. G. Dudley Bennett; M., Mr. J. A. Spencer.—Thomas C. Dagnall presents a well-balanced company in "Ambrose Applejohn's Adventure," with Mr. Beresford Lovett in the title-rôle and Miss Shirley Huxley as Poppy Faire.

HIPPODROME.—P., The Coventry Hippodrome Co., Ltd.; R. M., Mr. S. T. Newsome; R. M., Mr. G. E. Wright; Mus. D., Mr. H. Parkes. — Horace Hunter, Lily Hammersley and Co., head the bill with their playlet, "The Unexpected." Carlotta Mossetti, assisted by Daphne Morgan, appears in a series of international dances; Bert Hughes and Co. exploit basket-ball on cycles; The Decunas, versatile entertainers; Tom Leigh, Bernhart and Young, and George Calver are also in the bill.

DARWEN.

THEATRE ROYAL.—P., Mr. John Holgate; L., Mr. Vivian A. Baron.—Ernest W. Palfreyman presents the musical comedy, "Golden Glitters." Cast includes Polly Bask, Anglo-French comedienne; and Percy J. Cruikshanks.

DERBY.

GRAND THEATRE. — L., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; G. M., Mr. Walter Bellian; Mus. D., Mr. W. Harold Fairholm.—Mr. W. W. Kelly presents the ever-popular historical romance, "A Royal Divorce." Miss Edith Cole as Josephine, and Mr. F. Raymond Wallace as the Emperor, head a powerful cast.

HIPPODROME.—P., Theatre of Varieties (Derby), Ltd.; M. D., Mr. David G. Bliss; G. M., Mr. Ernest A. Vincent.—Mr. Harry Day's extravagant revue, "Patches," presented by Mr. Frank Laurence, is proving a big draw here. There is a particularly strong cast, including Pauline Travis, Gus Oxley, and Alec Kennedy.

PAVILION.—P., Strollers' Entertainment Syndicate, Ltd.; G. M. & M. D., Mr. C. Watkin Knight.—Ernie Leno's successful concert party, Variety, provide a bright and attractive entertainment.

PALAIS DE DANSE. — P., Palais de Danse (Derby), Ltd.; G. M., Mr. Wm. B. Travers.—Dancing here continues to prove very popular, and the Five Jazz Kings fully merit their title.

DEWSBURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; R. M., Mr. Percy Leonard; Mus. D., Mr. V. S. Chapman.—Mr. Alfred Denville's Stock Company.

EMPIRE.—P., Messrs. G. W. & G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Cecile Barclay and Rupert Lister's repertoire company present, Monday, Tues., and Saturday, "The Little Dumozel"; Wednesday and Thursday, "Captain Drew on Leave"; Friday, "The Great Adventure."

DONCASTER.

GRAND THEATRE. — P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. J. W. North.—H. Slingsby presents "Something New."

ARCADIA.—P., Arcadia (Doncaster), Ltd.; R. M., Mr. F. G. Ingleby.—Reginald Selleck presents "Folly." Special engagement of the Mystic Saxbys, in wonderful illusions.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; R. M., Mr. Harry Tindell; M. C., Mr. W. Medhurst.—S. Hedley presents the musical comedy revue, "Express Delivery."

KING'S HALL (PICTURES).—L., Harry Day Amusements; R. M., Mr. Robert Fisher.—Eric Head, tenor, Carl Rosa Opera Co.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Goodwin; Mus. D., Mr. F. Seymour.—Messrs. George Grossmith, J. E. Malone, F. Leslie Moreton, and Guyton Heath's company in "Sadly."

PIER THEATRE.—M. & Sec., Mr. H. Owen Taylor; Mus. D., Mr. E. Peilgen.—Mr. Robert Courtneidge's company in conjunction with Messrs. Macdonald and Young in "Paddy the Next Best Thing."

ROYAL HIPPODROME. — M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—Mr. Penrhyn Forster's company in "Cherry Ripe."

DEVONSHIRE PARK.—M. & Sec., Mr. E. A. Brown. — Thé dansant daily to Jenkie's Band. On Thursday, Friday, and Saturday evenings Mr. G. P. Huntley in "Wall-aners," supported by Miss Eva Keeley and Mr. Charles Crawford; Besoni, equilibrez and ventriloquist; Mons. Georges Wolkowsky, Mlle. Karshova and corps de ballet; and Miss Daisy Morland at the piano.

IN THE VAUDEVILLE PAVILION.—"The Follies," under the direction of Mr. Dan Everard.

EXETER.

THEATRE ROYAL.—P., Exeter Theatre Co., Ltd.; C. & M. D., Mr. E. G. Dowville; A. M., Mr. Percy M. Dunsford.—J. A. E. Malone's company in "The Merry Widow."

FOLKESTONE.

PLEASURE GARDENS. — The H. B. Phillips Opera Company in grand opera.

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. A. W. Hyde; R. M., Mr. G. T. Pawsey; Mus. D., Mr. G. Landing.—Mr. Jack Burden presents the comedy revue, "Keep Laughing."

GLOUCESTER.

HIPPODROME.—M. D., Mr. John R. Poole; A. M., Mr. Leo E. Poole.—Messrs. Macdonald and Young's company in "The Maid of the Mountains."

GREENOCK.

KING'S THEATRE.—P. & M., Messrs. A. B. and J. J. Wright.—John D. Roberton's Enterprises present the musical comedy revue, "What Cheer."

HANLEY.

ROYAL.—M. D., Mr. Albert Bulmer; M., Mr. Chas. Bulmer; Mus. D., Mr. Berrisford.—"Kissing Time," presented by T. C. Wray, is the attraction here.

GRAND.—P., The Grand Theatre, Ltd.—G. H. Elliott, the chocolate-coloured coon, stars on a big bill, which also includes Masu, the Japanese juggler, assisted by Yuri; Emilie Hayes, a charming vocalist; Geo. Formby, Junr.; Milly Gordon Trio; Hal Bert, comedian; and the Four Williams, equilibrists.

HASTINGS.

GAIETY.—G. M., Mr. H. W. Rowlands; R. M., Mr. C. E. Scutt.—Taylor Platt and Wilfred Eaton present "The Beggar's Opera." The cast is an exceptionally strong one.

HUDDERSFIELD.

ROYAL.—D., Mr. Alfred Wareing; A. M., Mr. Leo Montgomery.—Wilfred Strang is presenting Edward Dunstan and Gertrude Gilbert in a repertoire of old English comedies and Shakespeare.

HIPPODROME.—P., Northern Theatres, Ltd.; G. M., Mr. Otto C. Culling; R. M., Mr. J. Alban Newton.—George Carlton Wallace and Terence Byron's play of Lancashire life, "Simple Simon's Baby." A strong cast is headed by Terence Byron, comedian.

PALACE.—P., The Macnaghten Circuit, Ltd.; R. M., Mr. Fred Haming.—Here are Jack Edge, comedian; Gwladys Stanley and her little Sunbeams; the Harris Family, vocalists and instrumentalists, in "An Evening On the River"; Eileen and Marjorie, in tumbling; Nicol and Martyn, cycling comedians; J. E. Sutton, piano; and the Two Boyds, comedy.

ILFRACOMBE.

ALEXANDRA HALL.—L. & M., Mr. G. W. Gardner.—First three evenings, "Ann," presented by Robert Bottomley and Isabel Maule, with Miss Peggy Mortimer in the title-rôle. Thursday and Friday, Mr. Leo Trood presents "Such a Nice Young Man," and Saturday, "Sherlock Holmes," with Mr. Trood portraying the famous detective.

VICTORIA PAVILION.—Entertainment's Manager, Mr. E. J. Tamlyn.—Mr. Archie Wallen's fantasy of fun, "Farce," with a brilliant cast.

GAIETY HALL.—P. & M., Mr. A. J. Harding.—Messrs. Gane and Morley's concert party, "Bubbles."

ILKESTON.

COLISEUM.—W. Ellis presents his No. 1 company in "A Week-End."

JERSEY.

OPERA HOUSE.—L., Mr. Albany Ward; R. M., Mr. Fred Benton.—During the first part of this week the famous musical success, "The Girl in the Taxi," is being given, to be followed on Thursday by "The Chocolate Soldier."

KEIGHLEY.

HIPPODROME.—M. D., Mr. Francis Laidler; M., Mr. J. Austin Walshaw.—Messrs. Maris and Stella present the Bros. Hannaway in "Oh, I!"

KETTERING.

COLISEUM. — P., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. T. Staines; M. D., Mr. W. Sturman.—The Herbert Barnes Productions present the comedy revue, "Charlie Goes East."

LEAMINGTON

THEATRE ROYAL. — Owner, Mr. C. Watson Mill.—Lea Field presents his novel musical entertainment, "Flashes."

COLONNADE THEATRE.—The variety is this week provided by O'Malley and Tolley, in their unique vaudeville act.

LONGTON.

EMPIRE THEATRE.—M. D., Mr. Wm. Hall; D. & M., Mr. Norman Edwardes.—Pictures include "The Love Flower" and "Cocaine Smugglers."

REGENT THEATRE.—L., Mr. J. Bramson; M., Mr. S. Sharples.—Josh Clifton's company in a musical absurdity, "Odds and Ends." Miss Ray Barry, a Longton favourite, is included in the cast.

LOUGHBOROUGH.

THEATRE ROYAL.—R. M. & Licensee, Mr. W. H. Deacon.—Harry Foxwell's dramatic company are presenting "The Young Minister" as the piece-de-résistance of their second week's stay here. "Only a Mill Girl" is retained from the previous week's repertoire.

LUTON.

GRAND.—P., Mr. E. Graham-Falcon; B. M., Mr. Walter O'Sullivan.—Sir Frank Benson presents his company in Shakespearean plays.

MAIDSTONE.

PALACE.—L., Messrs. F. B. Chabot and R. P. Green; G. M., Mr. F. E. Chabot; A. M., Mrs. P. D. Elbourne.—The musical comedy revue, "How Do You Do?" presented by Arthur Bradford's company, including Charles Regan and Edna Payne.

NORTH SHIELDS.

THEATRE ROYAL.—P., The Theatre Royal, North Shields, Ltd.; M. D., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr. John Sutherland.—Messrs. Beresford and Pearce are presenting "The Great Humaniscope."

BOROUGH THEATRE.—P., Messrs. Thompson & Collins; G. M., Mr. G. F. Hill; R. M., Mr. Edwin De Frece; Mus. D., Mr. Cecil H. Lavender.—Charles Mildare, whistler and mimic; Hicken and Rose, in comedy act; and pictures.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock and Fitt; M., Mr. Hy. Furnival.—Herbert Mansfield and Co. in "A Social Convenience."

HIPPODROME. — P., Messrs. Bostock and Fitt.—Dick Ray presents the revue "Kick Off."

THATCHED PICTURE HOUSE. — P., Bond and Son; M., Mr. G. Starkey.—The Hesseys, James Stewart.

SPRING GARDENS. — P., Mr. Horace Rose.—The Rogues.

OLDHAM.

GRAND.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. Charles Bush.—Messrs. Macdonald and Young present "If Four Walls Told," with a strong company, including Reginald Bach and a strong cast in support.

PALACE.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. H. Kilrow.—Lew Lake presents a new naval melodramatical affair, with an excellent company, including Nancy Lorrison, Arthur Le Clerq, Frank Harwood, and Bob Stevens.

ROYAL.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. Milton Reed.—This week the Millane Stock Co. present "When a Man's Down," the cast including Florence Churchill, John S. Millward, Terry Davies, and Joseph Millane.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. D., Mr. S. C. Dorrill; Asst. M. & S., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—Miss Sydney Fairbrother is paying a personal visit here for six nights in "Mrs. Winterbotham's Woes," by Harry Wall. There is a matinée on Saturday.

PAISLEY.

THEATRE.—S. P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—Flora Macdonald and Dalton Payne, comedy entertainers; Lovick Jewels, in an instrumental and vocal scena; Arthur Haynes, comedian; Barnes Brothers and Watson, comedy jugglers; Ivy and Jack, singers and dancers; Stanford and Allen, comedians; and Hiawatha and Minnehaha, the educated chimpanzees.

RINK PICTURE AND VARIETY PALACE.—S. P., Mr. E. H. Bostock; M., Mr. Richard Lever; Mus. D., Mrs. W. Sowerby.—The Four Venos, singers and dancers; Harold Carlyle, Scotch comedian; and pictures.

PENTRE.

GRAND.—P., Mr. W. E. Willis; R. M., Mr. T. Norman Akeroyd.—Here this week are Mrs. F. G. Kimberley's company in the dope moral play, "Women of the Night Club." On Friday night "Ruined Lives" will be played.

SCARBOROUGH.

OPERA HOUSE.—P., Grand Opera House (Scarboro' Ltd.); G. M., Mr. G. H. Hawkins.—Lionel Bute presents his company in "Bull-Dog Drummond."

SOUTHAMPTON.

GRAND THEATRE.—R. M., Mr. Arthur Weston.—Visit of Charles Kenyon in "The Wheel."

PALACE.—R. M., Mr. Harry Taylor.—Gus Hill presents the musical comedy, "Mutt and Jeff," including Lottie Stone's dancers.

HIPPODROME. — R. M., Mr. Mark Lorne.—Varieties by Charles Withers and Co., in "Withers' Opry"; Val Vett, the rag-picking painter; Uniques, premier comedy cyclists; Cliff Barrett, assisted by Netta Clark; Scot Gibson, the kilted comic; and Rinaldo, the wandering violinist.

SOUTHEND.

AMBASSADORS' THEATRE.—P. & M., Mr. Herbert Jay; R. M., Mr. A. E. Newton; Mus. D., Mr. T. Burrows.—Signor Maresco Maricini, in the musical play, "The Broken Melody."

HIPPODROME.—M. D., Mr. Chas. Gulliver; R. M., Mr. E. H. Neighbour; Mus. D., Mr. Chas. H. Meek.—Will Fyffe, Scottish character comedian; Alec Daimler and Dora Eadie, in Mercurious Melodious Mirth; Fred Brezin, Anglo-French margical entertainer; Takeo and Komi Namba, American-Japo entertainers; McLean Twins, Alice and Lily; Comic Victor Kelly; the world-famous Quartette; and the Westminster Singers.

SOUTHPORT.

OPERA HOUSE.—P., Southport Opera House and Winter Gardens Co.; A. M., Mr. A. Walker.—Mr. J. Chas. Imeson's company are delighting large audiences here. Conspicuous in a splendid cast are Miss Ethel Cadman, Mr. Albert Bruno, and Mr. Rex O'Malley.

PALLADIUM. — G. M., Mr. Joseph Bernard Hothersall.—Robb Wilton occupies the premier position in this week's attractive programme. Other turns are Frank Elliston and company in "Dear Old Bean"; Ethel Bull, vocalist; Ernesto, the versatile musician; Theo Ward, entertainer; the Mirthful Jovers; and Glyn Grafton.

PAVILION THEATRE.—P., Southport Pier Co., Ltd.; A. M., Mr. P. Artingstall.—The Denville Stock Company are playing "Gentleman Jim" here for the first week of their autumn season.

SOUTH SHIELDS.

EMPIRE THEATRE.—P., South Shields Empire Palace Theatre Co., Ltd.; G. M., Mr. Harry Esden; R. M., Mr. Logan Stephenson; Mus. D., Mr. Joseph Campbell.—"The Lads of the Village" is paying a return visit with a good cast. Specialities are given by the Empire Girls troupe of dancers.

ALEXANDRA THEATRE.—P. & R. M., Mr. Will H. Glaze; S. M., Mr. Ernest L. Eykyns; Mus. D., Mr. David Hird.—The 30th week of the Alexandra Players Repertoire Co. sees a revival of the old play, "Maria Martin," produced by Mr. Will H. Glaze.

PALACE THEATRE.—P., High Shields Palace Theatre Co., Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. J. McColl; Mus. D., Mr. Harry Verd.—Ally Sartori and Tony appear in a musical scena; the Watts, in a speciality act; and pictures.

QUEEN'S THEATRE. — P., Borough Theatre Co. (South Shields), Ltd.; Mus. D., Mr. James Todd.—Ernest Mitchell, the popular baritone. Winnie Cliffe and Tom Briar, the unique entertainers; and pictures.

STOCKPORT.

THEATRE ROYAL.—Sole O. & M., Mr. Charles Revill; A. M., Mr. John Revill; B. M. & S., Mr. Charles Revill, junr.—J. H. Shaw and Co. present the musical comedy, "The Quaker Girl," under the direction of George Lawrence.

HIPPODROME. — L., Mr. Wm. Swire; M., Mr. E. J. Lyons.—Return visit of Zona Vevey and Max Erard and great organ, presenting their latest successes; Frank and Somers, comedy jugglers; Harry Martinez's troupe of equilibrists; Billy Dilki and Partner, comedy duo; Tina Paynola, mimic; and Bert Groves, comedian.

SUNDERLAND.

EMPIRE. — P., Sunderland Palace Co., Ltd.; G. M., Mr. Harry Esden; R. M., Mr. A. E. Barnes; Mus. D., Mr. H. Elliott Smith.—"Whirled Into Happiness," musical farce, rich in humour, with bright scenes and elegant dresses, is the fare provided this week. The company presenting it is sent out by Mr. George Edwardes. The cast includes Mr. Joe Nightingale, Mr. F. Pope Stamper, Mr. Geo. Hester, Miss Isobel Borsnan, Miss Madge White, and Miss Nellie Cozens.

THEATRE ROYAL.—G. M., Mr. Harry Esden; R. M., Mr. Richard L. Griffiths; Mus. D., Mr. E. Field.—A Ray Brothers production, "Frivolities" revue, is the attraction. It is presented by a capable company, including Fred Morgan and Matt. Morley.

PALACE. — P., Mr. A. G. Hamilton; B. M., Mr. W. Gillespie; Mus. D., Mr. Frank Hubble—Pictures and vaudeville by Christy and Will's, comedy jugglers.

KING'S.—P., Messrs. Thompson & Collins; R. M., Mr. E. Jefferies; Mus. D., Mr. Frank Hubble.—Pictures and varieties by those popular entertainers, May Erne and Erne Chester.

VICTORIA HALL.—P., Sunderland Corporation; L., Mr. Robert Courtneidge; R. M., Mr. D. Leon Barton; Mus. D., Mr. Frederick Lucas.—"The Sign on the Door" is presented by Mr. Lionel Bute's company, which includes Miss Margaret Swallow, Mr. Denis J. Hogan, and Mr. D. Clarke Smith.

YORK.

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WEDNESDAY, SEPTEMBER 20, 1922.

CUTTING BOTH WAYS.

ABOLITION of bonuses and cuts in salaries have been going on steadily in various departments of trade and industry, but it is doubtful if the reduction in the prices of commodities has kept pace with the reduction of remuneration. We are inclined to think, with the community in general, that they have not. When workers have their pay reduced they are entitled to expect that the cost of living will go down in proportion. Up to now it is difficult to realise that it has.

Two-Edged Economy.

We look in vain particularly for any lowering of the rentals of theatres. Athough pre-war prices of admission, plus entertainment tax, are practically the rule, rents of West-End houses, which went up inordinately during the boom, now a matter of history, remain at the same high figure, and we know of one theatre where the rental is 500 per cent. higher than it was in 1914.

Neither have the materials used in theatrical performances descended to any appreciable degree. The cost of mounting a play is still more than double that of former times, with the result of impoverished productions and second-rate mise-en-scène.

The possibilities of making ends meet under such circumstances are consequently very remote. It does not appear to have occurred to dealers in the material mostly used in the theatre that they are "killing the goose with the golden eggs." The revenue derived from amusements goes in expenses, and backers and shareholders will not long be content with the position of seeing no return for their outlay. The delay in making cuts in commodities is something in the nature of a scandal.

Perhaps the most flagrant example of the maintenance of high prices is that of railway travelling. First 50 per cent. and then an additional 25 per cent. were put on, not, be it remembered, in order to meet increased cost of running, but to discourage travelling during the war. The war is over, and the necessity to restrict travelling has disappeared. Indeed, the railways are finding themselves in the position of being short of custom. Yet railway rates remain at the same high level.

Lower Railway Fares.

Fortunately, there is a prospect that an improvement may set in. Various influential bodies are bringing pressure to bear upon the companies for lower fares, and it is confidently hoped that next month railway fares may drop as much as a halfpenny a mile. That would mean that fares would be lowered to only 25 per cent. above those of the pre-war period. The cost of railway material has dropped, and the wages of railway workers have been reduced, and the companies are thus well able to afford relief to the ordinary passenger.

The organisations that are leading in the attempt to gain relief are the National Association for the Promotion of Cheap Transit, the Associated Chambers of Commerce, and the Federation of British Industries. Such an alliance may well be expected to succeed in their efforts to gain concessions, but other societies should make a point of lending their aid. The Music Hall Artists' Railway Association and the Association of Touring Managers would be well advised to get into touch with the organisations before-mentioned and lend their powerful assistance in the endeavour to attain the desired result. It might also be an opportune moment for the A.T.M. to put into practice their plan of getting the 25 per cent. concession for theatrical companies restricted to members of their Association.

What a reduction in the cost of travelling would mean to touring companies and variety artists need not here be emphasised. It would probably in many cases turn a deficit into a profit, and enable the smaller enterprises to tide over the period of depression, which is not yet at an end. Its effect on the patronage of places of entertainment would also be appreciable. Lower railway fares would mean lower tram and 'bus rates, and very often the visit of a family party to theatre, music hall, or picture palace would be encouraged if the cost of travel did not equal the price paid for admission to the performance. The opportunity afforded by the movement to which we have called attention should not be neglected, and no effort should be spared to effect a reform so long overdue.

AS YOU LIKE IT.

The Tug of War.

A.A.—Absolutely Adamant.

* * *

A.T.M.—'Ard To Move.

* * *

But, after all, the matter has gone beyond the initial stages.

* * *

Reflections.

Actors like creating hits, but not strikes.

* * *

Many an actor spends his life trying to find parts, and finding parts trying.

* * *

While others do not mind much how they are cast, provided it is not in the duck-pond.

* * *

An Alternative?

I note that Sir F. R. Benson is making actors out of singers. Is it too hard doing it out of actors?

* * *

An anomaly: Leslie Henson is acting under doctor's orders, and not acting under doctor's orders.

* * *

Harry Tate has just informed us that Ken's moustache is real. Now we ken.

* * *

He also tells us that it is difficult waiting for one's laughs. If the jokes are too weighty, there won't be any laughs.

* * *

Pleasant and Otherwise.

"Quartermain is the best thing we have had this month," writes a critic. And Quarter-day will be the worst.

* * *

Writes another sour critic: "Connie Ediss has some poor stuff to get over." But she is getting over it quite nicely, thanks.

* * *

The period of "Secrets" stretches over fifty years. Will the period of the run stretch over an equal period?

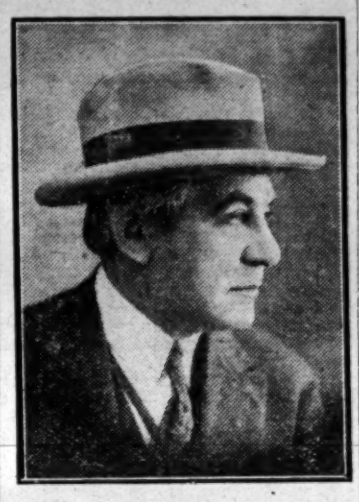
TOUCHSTONE.

WHY I LIKE THE ENGLISH.

By MAURICE MOSCOVITCH.

"I was born in Russia, lived twenty years as an American citizen in that country, have resided in the Argentine and spent time in nearly every country in the world, and have been on the stage since I was ten."

So spoke Maurice Moscovitch to "The Era" special representative, and his statement belies all the stories circulated in the Press and elsewhere that he was never destined for the stage and broke away from another calling against the wishes of his parents to go on the boards.



[Photo, Dobson, Liverpool.
MAURICE MOSCOVITCH.

These flights of fancy amuse him, and he is far too thorough an artist to heed them.

"I am not an interesting subject to interview," he remarked, "but I will tell you what I can.

"I did not find your language easy to master. I could not speak it properly at first."

Moscovitch speaks English with great fluency, however, as he does other languages (he speaks five).

"I love England and the English," he went on, "and the life here amongst so many friends."

A Tribute to Great Britain.

"When ever I land, as I have done lately, at Dover, the moment I put my foot on British soil I feel here is strength, solidarity, security, a nation whose people are level-headed, and in whom trust can be reposed. You are fortunate, you English, when one sees the conditions of other countries since the war, and you should be the happiest people in the world in your island home."

Waxing enthusiastic, he continued: "If people say English audiences are cold, unappreciative, they are wrong. They belong to an old nation who has seen everything, done everything, and naturally require something strong, original, beyond the mediocre, to move them.

"I shall never forget their reception of my 'Shylock.' They acclaimed me overwhelmingly, standing up in their seats in their fervid desire to show their keen delight. Enthusiasm literally carried them away. There was nothing cold then!" And with his great dark eyes aglow, as the memory came to him of what must have been very precious moments in his wonderful career, he went on to say that Shakespeare was his idol, his best beloved.

The Possibilities of "The Torch."

"What of your new play?"

"'The Torch,' you mean, he replied. You want to know about that? Yes; well, I like it, and the part gives me great opportunities; the strength of it appeals to me; I have worked hard at it, and I believe in it."

These remarks were uttered with striking sincerity, and Moscovitch then fell to discussing many things, especially the support given him by his son. This was a subject of warm interest, and he explained that out of his five children—three sons and two daughters—only one (Mr. Nat Madison) had inherited any talent for his father's profession.

Maurice Moscovitch, apart from his art, is doubtless one of the most uncommon and interesting personalities on the stage to-day.

THE DRAMA IN AMERICA.

"Better Times" at the Hippodrome—"The Endless Chain"—"The Plot Thickens"—"Hunky Dory."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Sept. 9.—"Better Times" is the title of the best show that Charles Dillingham has ever produced at the Hippodrome. In the chorus of newspaper praise there is not a dissenting note. R. H. Burnside, who devised and staged this "mammoth musical spectacle," has given us a wonderful combination of ballet, circus and musical comedy, with a dash of grand opera. Conspicuously successful among the more pretentious features of the programme, because of the spontaneous and hearty enjoyment evinced by the vast audience, was the revival of favourite melodies of bygone days by Claudius and Scarlet, who played the melodies on their banjoes while the words were shown on the screen. Never before had such a multitude chanted that catchy refrain, "Pretty Lips," that Arthur Lloyd used to sing forty years ago, and such old-time ditties as "Little Brown Jug" and "I Wish I Was Single Again." The most artistic and beautiful number on the programme was called "The Story of a Fan." Down two golden stairways marched girls bearing fans of various colours and designs. A ballet of entrancing loveliness followed, then enormous fans came into view on every hand, until the stage was filled with them, and finally the largest fan of all, brilliantly illuminated and bearing twenty shapely girls, came floating over the scene. The roar of applause that followed was a well-deserved tribute to the creator of this marvellously beautiful stage picture. Vasco, the mad musician, made a hit, and so did Orlando with his eight handsome horses. Long Tack Sam and his troupe of Chinese jugglers and acrobats did some truly novel and wonderful "stunts." Jacko, the famous crow, displayed his remarkable intelligence, and Torbay amused the audience with his comic studies in black and white. The Ginnett Family presented "The Stag Hunt" and won hearty applause.

In "The Land of Mystery" the back of the stage was in impenetrable darkness when suddenly rows of skeletons emerged, forming quite an army and dancing in unison. In "Down on the Farm" a pretty song was sung, entitled "Peach Blossom Time," while the trees produced an instantaneous crop of living "peaches." "At the Grand Opera Ball" introduced all the well-known characters and many popular airs from the operas, the characters emerging from a gigantic victrola. In "The Fat Man's Fair" the big tank was used, and the fun was of the Coney Island sort, with comic mishaps and duckings for the fat people. The high diving of the Berlo Sisters in this scene was watched with breathless interest. Finally came a gorgeous water pageant, entitled "The Harbour of Prosperity," in which a ship, illuminated from stem to stern, rose up out of the water and was "manned" by the helmeted and armoured water nymphs who a moment before had marched down into the water and disappeared. Raymond Hubbell composed the music for the new Hippodrome show.

"The Endless Chain."

James Forbes is the author of this three-act play, produced by A. L. Erlanger, at the George M. Cohan Theatre. Ingeniously constructed, it has a timely, definite, and wholesome theme; contains some biting truths, and finally reaches an interesting and fairly reasonable climax. Kenneth Reeves is an ambitious and devoted young husband, who is regarded as a failure by the fast set in which his silly, but fond and faithful wife, Amy, has the misfortune to be entangled. She is persuaded by one of her frivolous acquaintances that the only way to get money is to pretend to have it. By "cutting a dash" and making good use of her general attractions she will surely gain for her husband the confidence and assistance of the millionaire, Andrew Hale, whose purse-strings everybody is trying to unloose. She succeeds in monopolising the attentions of this commercial Croesus and artlessly imagines that he is actuated only by disinterested friendship. In the meantime her husband's responsibilities prove too heavy for him and he finds himself bankrupt and unemployed at the moment when his wife has reached the end of her tether and is resorting to dangerous shifts to ward off her creditors. It is at this juncture that Hale comes to the rescue, gets rid of Reeves by finding him a lucrative job in the West, and then begins to make love to Amy in earnest. The latter has almost completed her arrangements to rejoin her husband, and the evident genuineness of her anger and contempt for Hale—when he throws off the mask—convinces him of her integrity, and after a profound apology for the insult he begs to be allowed to prove the sincerity of his repentance by relieving her from all immediate necessities and providing her husband with an excellent position. Hale is holding a cheque in his hand when Reeves, who has become suspicious, unexpectedly enters the room. In the ensuing scenes, Hale and Amy gradually convince the wrathful husband that his wife is innocent of any wrong-doing, and the mutual confidence of the pair is at length restored. Margaret Lawrence won high praise for her performance as Amy Reeves. Olive May, Kenneth MacKenna, and Harry Minturn handled their parts well.

"The Plot Thickens."

Brock Pemberton has just produced this farcical comedy from the Italian, at the Booth Theatre. It has been adapted so thoroughly by Thomas Beer, that little trace of its Italian origin remains. Adonis Duckworth, a rich idler, is terribly bored. Benjamin Playfair Jones, a motion picture director, descends upon the Duckworth estate with his company and creates some diversion for the owner, who agrees to pay Jones liberally to entertain him with two weeks of unexpectedness. Duckworth is to be made the central character of a moving picture play and is to be kept in ignorance of what will happen next. The result is that Duckworth believes that everyone he meets is a member of Jones's company of plotters. Two burglars, father and son, amusingly played by Dallas Welford and Dwight Frye; and a physician sent by Duckworth's alarmed aunts to inquire into his sanity, are all believed by Duckworth to be employed by Jones. Duckworth is saved from being sent to a lunatic asylum by the opportune appearance of Jones, and having had more than enough of the unexpected he decides to marry forthwith and settle down. Edwin Nicander plays the bored Duckworth cleverly. Remy Carpen is delightful as Claudine Dupont, his French fiancée; Janet Murdock is amusing as Claudine's Scotch aunt. The piece contains some clever character drawing and has many diverting moments.

"Hunky Dory."

Macdonald Watson and his band of Scottish players have begun what promises to be a highly successful engagement at the Klaw Theatre, if the evident enjoyment of the audience on the opening night counts for anything. The simple story told by this Scotch comedy might have fallen flat in the hands of less competent players, but so faithfully and cleverly were the various characters represented that there was never a dull moment. The piece is full of amusing lines, and the laughter they provoked was constant and hearty.

SHEEP FARMER COMPOSER.

"SNAP" AND "PUSS-PUSS" FOR AUSTRALIA AND SOUTH AFRICA.

By KENNETH L. DUFFIELD.

I was a sheep farmer before I became a composer, and in a few weeks' time I shall be a sheep farmer again.

It may be said that this is a remarkable transition. Well, it is, as the two professions, if I may call sheep farming a profession, are in their very nature as far apart as the poles

I am writing this article on the eve of my departure for Australia. I have just bade good-bye to the members of the "Snap" company at the Vaudeville Theatre—to the management and to the artists, the chorus as well as the principals, all of whom have been so actively associated with the successful production. And by the time these words appear in "The Era" I shall be well on my way "down under."

I am sorry to leave this good old country, though it was necessary that I should do so for family reasons. But while I shall not be seen, at any rate for some time, at the Vaudeville, I shall not be cut off entirely from the "shows" I have helped materially to create. In other words, the rights of both "Snap" and "Puss, Puss," two big Vaudeville successes, have been bought by one of the biggest theatrical managements in Australia, for production in Australia and South Africa. I cannot divulge the name of the purchaser; but I am glad to know that I shall not be cut off from my musical interests at once. In Australia I shall await the coming of "Snap" and "Puss, Puss," with deep parental interest.

Getting Into the Magic Circle.

To get into the magic circle, as the London theatrical ring is called, is, I understand, extremely difficult. And for one in my profession—for a sheep farmer—to penetrate the innermost recesses of that inner circle is an achievement of which I am proud. It was due to my persistence. I walked into a music publishing house in London, and, instead of waiting

[Photo, Swaine.
KENNETH DUFFIELD.

in the queue which had been formed of anxious composers, who hoped, it may be, against hope to have one of their works accepted, I went straight into the room, sat down at the piano, and played one of my own compositions before any member of the staff could decide whether or not to kick me out. I immediately obtained an interview, and one of my compositions was accepted! That was the beginning of my success in the metropolis.

How did I begin my musical career? I started by playing an auto-harp in my father's home at Glenelg, South Australia, when I was about ten years of age, and, greatly to the annoyance of my parents, I used to give "concerts" at my home. In addition to the auto-harp, I had a contrivance which made a noise—a bell attached to my left elbow and a drum attachment to the right foot.

Music Will Out.

I know I caused much irritation among the other members of the family, who were really musical. Efforts to deter me from the musical career on which I was bent were futile. You see, music will out despite the non-artistic surroundings and the prosaic conditions of the Bush.

I was really made to like the life in the Bush, and it was only by a happy suggestion of my father that I should be sent to Cambridge to study agriculture that I was able to realise how strange my ambition to become a composer was. My first real song was written at Cambridge. I came to London and began to hawk it about in the West End music publishing shops. Eventually, tired and footsore, I went into a certain establishment where, by a lucky agency, I met a charming young girl, the daughter of the manager. I must have appealed to her good taste, for instead of being turned down, as I had been many times, with the usual "Kindly leave your manuscript," I was taken into a room and asked to play my song. I was frightfully nervous all the time, but the kindly smiles of the young lady gave me hope, and at length my composition was accepted. Evidently the young lady had fixed things up with her father. My remuneration was 50 free copies of the song; but that did not matter to me. Money was not what I really wanted; my great desire was to have a song published. And I was as pleased as "Punch."

Since then, as is well known, I have written the music for several big West End successes. I wrote the whole of the music for "Puss, Puss," produced at the Vaudeville, and some numbers for "A to Z" and for "Pot Luck," among other shows. And now at the Vaudeville is being played the latest musical success, "Snap," for which I have written practically the whole of the music.

Back to the Homeland.

I go back to Australia feeling that my ambition, conceived, as it were, on an auto-harp, has been fully realised. I have been called back to my homeland to help to solve many difficulties that have arisen in connection with my family estates owing to the recent death of my father. Back I go to the land of locusts, snakes, dust and drought, where the weather means everything, where every sign of a cloud is hailed with hope—the land of bush fires, where, to save your property or that of your neighbours, you are called upon to gallop many miles to fight the flames. A bush fire at night is a wonderful sight, though terrible for the owner. It may be 100 miles in width, and travelling in a gale.

I am going back to long days in the sheep stations; back to the coloured shirts and the corduroys, where you live on anything you can get for many months of the year, and then go into the nearest city and live like millionaires for a period. Back to fresh air and plenty of sun.

The Lure of London.

But I know I shall for a time feel the lure of London—feel that I would like to be back again in the dear old city, the city of hustle and toil, the city of music and drama, of literature and of art. My compensation will be the knowledge that I have served a purpose—that my ambition has materialised.

My grandfather, I may say, was one of the earliest pioneers who went out to stake his claim under the Australian skies. He was shrewd enough to select one of the very few valleys with a watercourse running through it, and it is upon some of the land my grandfather once owned that Adelaide is built. Had he held to it, instead of selling it, at so much per 100 square miles, the value of the land would have been greatly enhanced to-day. However, fortunately for us he retained a certain portion, which has proved to be some of the most valuable land in Australia.

I shall not forsake my music while among my sheep. My compositions might be heard again in new West-End productions.

AMUSEMENTS IN MELBOURNE.

FROM OUR OWN CORRESPONDENT.

MELBOURNE, July 13.—Miss Ada Reeve is still drawing full houses, and to use her own words, "does not know when her Melbourne season will finish." It is a triumph to be able to acknowledge, after four months, that business warrants such an expression, especially when the show is vaudeville and with little alteration in the bill of fare. What a magnet Miss Reeve is! and what of the company that support her? The show abounds in genuine humour, cleverly handled by Gus. McNaughton, Jess Sweet and Co., who have the happy knack of drawing the last ounce of fun out of the many burlesques of their repertoire.

Another success is Wee Georgie Wood. Mr. Musgrove has extended the season, and the booking office is having a busy time. This artist is one of the most popular "draws" Melbourne has had in vaudeville.

Miss Emelie Polini is back again, after about two years' absence. People don't ask the name of the play she is appearing in, it is sufficient to know she is here—whatever class of play she produces is sure to be O.K., and in "My Lady's Dress" she scores another success. A wise selection was made when Mr. Frank Harvey was engaged as leading man; his work is splendid throughout, and of all the good parts he has played here, nothing approaches his present effort in supporting Miss Polini.

BEHIND THE SCENES.

"The Paper With 'Snap!' In It" looks well on a contents bill to-day.

* * *

Mrs. Harold L. Hilliard loved that ghost story.

* * *

So did Mrs. Gordon Bostock, who was surprised to find an Englishman with so much imagination.

* * *

With the touring rights of "Secrets" in their pockets, Taylor Platt and Wilfred Eaton may well smile.

* * *

If only a West-End manager would realise it, no little of his bad business is due to his ludicrous lack of "papering" discretion.

* * *

Godfrey Tearle likes two of the 200 plays submitted to him for Apollo consideration.

* * *

Mr. Vedrenne is having a jolly celebration holiday; which he deserves.

* * *

He has under contract, by the way, a young girl who is destined to be one of the stage's greatest assets.

* * *

Let "Era" readers follow the career of Fabia Drake, who at present, in "Secrets," speaks about half a dozen lines.

* * *

Halladay Hope, back in the West-End, makes most extraordinarily clever "human" toys.

THE VARIETY WORLD.

Enthusiastic Golfers — Opera Singer for the Coliseum — Homeward Bound—Charles Coborn's Walk.

An Enthusiastic Golfer.

Sammy Shields, who has been christened "the member-maker in chief" of the Vaudeville Golfers' Society, was, owing to being off colour, unable to be present, much to the regret of the assembly, at the annual dinner of the Society last Sunday. He has up his sleeve several new members for nomination at the next meeting.

A Fly-Away Club.

The other day there was a most exciting occurrence on the Raynes Park golf links. Sam Mayo gave a terrible "swipe"—as terrible a swipe as ever the village blacksmith gave, as one who saw it stated afterwards—and the ball disappeared like lightning. But Sam eventually discovered that with the ball had gone the greater portion of his club, which had snapped at the handle. The ball was found, but the broken part of the club—well, it went up, but was not seen to come down again. Perhaps it is resting on the top of a tree.

Billy Merson's Memory.

"When seven years old I was a member of a Band of Hope, and I remember giving a recitation called 'I am a Little Teetotaler' at one of the meetings," said Billy Merson at the Vaudeville Golfers' Society's dinner last Sunday. And, greatly to the amusement of the assembly, he recited the same recitation—"for the first time publicly since my boyhood days."

The Thirteenth Scare.

It is well known that many variety artists are superstitious, at any rate in regard to the number 13. On Sunday night the Vaudeville Golfers' Society held its first annual dinner at the Criterion. At the preceding business meeting 12 members were present at the beginning. A little later another came on the scene, and it was suggested that the newcomer should retire so as to keep the number present to twelve. But before anything further was done Billy Merson entered the room, and the meeting proceeded along its former smooth path with 14 persons in attendance.

Sir Walter and Lady de Frece.

The many friends of Sir Walter and Lady de Frece will wish them a speedy recovery from the injuries they received in the motor accident at Lichfield on Sunday. Lady de Frece is confined to her room in their London home, suffering from two fractured ribs, and cuts on the face and neck. She is not allowed to see visitors, but her doctor reports satisfactory progress. Sir Walter, who is badly bruised, is also progressing satisfactorily.

Opera Singer for Coliseum.

Miss Yvonne Daunt, who opens at the Coliseum next Monday, is one of the stars of the Ecole de Danse of the Paris Opera. She jumped into prominence suddenly in 1918, when the management engaged her for a principal rôle in one of the ballets. Her début was a great success, justifying the exception made by the management to the custom according to which no dancer was engaged at the Opera unless trained at the Opera School. Yvonne is of Irish birth, and is proud of the fact. She is the first star of the Opera to take an engagement in England. One of her biggest successes was as the danse de furie in "Castor and Pollux."

Talbot O'Farrell Homeward Bound.

Next Tuesday Talbot O'Farrell, the popular entertainer, is due to arrive at Southampton, per the Empress of Scotland, and a number of his friends have expressed their intention of meeting him at the quay side. From all accounts Talbot has had a most wonderful trip round the Colonies.

What Is It?

When the Savoy Havanna Band comes back to the Coliseum next week they will have a new drummer, named Higley, who is now on his way over from San Francisco with a number of new instruments, amongst them being a weird, yet wonderful, Mexican arrangement, called the marimbaphone.

Mme. Lavrova.

Mme. Vera Lavrova (Baroness Royce-Garratt) returns to the Coliseum next Monday after a week of great success in Aberdeen.

Charles Coborn's Walk.

Mr. Charles Coborn, who is now in Stornoway, is Lord Leverhulme's guest at Stornoway Castle, during his stay. Mr. Coborn left London on March 1 to walk to John O' Groats, which he would have accomplished in scheduled time, but that he strained the muscles of his left foot and by doctor's orders he had to rest at Aberdeen for over a week. Since he finished his walk, he has visited the Orkney and Shetland Islands, and then, turning westward, he crossed to Stornoway.

The Chairman Again.

An incident reminiscent of the old days, when chairmen presided at music halls, and announced the turns as they came on, took place at the Palace Theatre, Watford, on Thursday last. Owing to the non-arrival of the programmes for the latter half of the week, Mr. Tom Taylor, the popular manager, always at his best in an emergency, came before the footlights and announced each act. His humorous description of the capabilities of the various artists was an "extra turn" in itself.

Joe Elvin's New Sketch.

Joe Elvin's new sketch, "Private Enquiries," written by Charles Baldwin, created much merriment at the Metropolitan last week, and bids fair to be a winner for the popular comedian. It is at the Empress, Brixton, this week, and will be at the Palace, Tottenham, the following week.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild desire to express their thanks to Mrs. Nelson Jackson, Miss Effie Mann, and Miss Mona Vivian for their annual subscription of £1 1s. each; Miss Cara Magda for collecting £1 4s., from the following—Mr. and Mrs. Ernest Lotinga, 10s. 6d.; Miss J. Croft, Will Van Allen, Queenie Leighton, Tom Edwards, and Ernie Roma for 2s. 6d. each; and Phil Bransby, 1s. To Miss Melinda May, at Yarmouth:—George Mozart, 10s.; The Hesseys, and Will Netta, 2s. each; Derry Sloan, 1s.

The collection at the Victoria Palace realised £20, and at the Metropolitan, £7 1s. The committee wish to express their thanks to the ladies who helped to take up the collections:—The Misses Dora Kennedy, Bliss, Edrupt, Miriam White, Alexander, Peggy Fame, Elsie Laurette, Phyllis Cavendish, and Mr. and Mrs. Thompson.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that thirty-nine death levies are now due upon the 1922 books. Red stamps thirty-eight.

The Terriers.

At the meeting on Sunday last, Walter Norman officiated as W.T.; W. B. Raby as V.T.; Eddy Gray, G.C.; Braddy Shaw, W.I.; Jack Cottrell, W.D.; Billy Stewart, Y.B.; Fred Hughes, organist; and Arthur Were, secretary.

A hearty welcome was extended to Griff and Billy Stewart upon their reappearance in the Kennel.

Letters have been received from Hal Mack and Harry Bent, on tour in New Zealand.

In view of the great success of the concert held on Sunday last, another will be held on Sunday, Oct. 8, 1922, at "The White Bear," Lisle-street.

A dinner and concert will be held on Sunday, Nov. 12.

Performers wishing to join the Order are invited to communicate with the secretary.

M.H.A.R.A.

The 1,260th meeting of the Executive Committee of the Music Hall Artists' Railway Association was held on Wednesday, Sept. 13, when the following members were present: Messrs. Harry Marlow (chairman of committee), who presided, Alf Herald, Fred Herbert (V.P.), Monte Bayly (hon. treasurer), Cecil Morley, Albert Voyce (V.P.), Bruce Green (V.P.), and C. Douglas Stuart (secretary). The secretary read the minutes of the last meeting, which were passed. A question arising re a party travelling from a provincial town was considered.

Welldoers' Matinee Result.

The honorary audit by Messrs. Simon Jude and West reveals that the last Olympia (Liverpool) matinée in aid of the League of Welldoers shows a net gain of £262 9s. 2d., out of which very satisfactory result (£26 higher than the previous year) the League sent a cheque for £13 odd to the Music Hall Artistes' Benevolent Fund, and received a letter of cordial thanks for the donation. The theatrical profession, it should be added, has always been exceedingly helpful to the League.

For South Africa.

The D'Ormondes sailed from Southampton on Friday last, per R.M.S. "Armadale Castle," to fulfil an engagement with the African Theatres, Ltd., booked by the I. V. T. A., Ltd.

Back to Variety.

The Chelsea Palace, after a long season of drama, musical comedy, and revue, has reverted to a variety programme. This week Marie Dainton tops the bill, and in many clever impersonations gains the heartiest of applause. Rex London, too, is admirable. Other artists in the bill are Sydney Keith and the Appolos, while Daniel Mayer presents Naylor Grinson, the popular Hebrew comedian, in "Pollock's Predicament." Those clever entertainers, Vine and Russell, again proved their versatility and charm in their latest successes.

The Big Circus.

The Big Circus played to record business at Bedford last week, no fewer than 1,022 persons paying for admission to the pit at the matinée on Saturday.

"Is That Right, Sir?"

Datas, the famous memory man, has just completed a world tour. He has visited South Africa, America, Australia, and New Zealand.

When going to Port Chalmers in an old wooden ship, Datas had an exciting trip. The vessel was wrecked on the coast and some elephants on board stampeded, and, breaking into the cargo of pineapples, devoured the fruit.

Datas has now signed a contract with the Provincial Cinematograph Co., and appeared on Monday at the Surrey County Cinema, Sutton. Mr. A. P. Henderson is presenting Datas.

"Oh! Yes!" at Penge.

The attraction at the Empire, Penge, last week, was Fred Karno's latest production, "Oh! Yes!" and it played to fine business. Its success is greatly contributed to by Jackson Owen, who keeps the fun going throughout and proves a great favourite. The capital company includes Mona Freer, Florence Harrington, Doris Chappell, and Ashford Shaw, together with a good chorus. The book is by Jackson Owen, who is also responsible for the production. This week the show is at Wigan, and next week will be at the Empire, Shepherd's Bush.

[*Photo, Dobson, Liverpool.*

MISS IRENE SHAMROCK.

Miss Irene Shamrock, the leading lady in "All in One," who was recently married to Herbert Lee, the popular light comedian, and a nephew of Whit Cunliffe.

Presentation to Mark Lorne.

Manager Mark Lorne, of the Hippodrome, Southampton, was presented on Saturday evening by Will Fyffe at the conclusion of his performance, with a handsome silver and ivory-mounted Malacca cane, bearing the following inscription: "To a real Manager, from Will Fyffe, 1922."

Poluski and Mott.

Returning from Ireland a few days ago Poluski and Mott report a most happy time spent in Dublin and Belfast. Will and Joe are doing particularly well with their original act, and are due to appear in town next week.

Tex McLeod and Alex. Andra.

When the former appears at the Empire, Glasgow, the first week in November next, his charming wife, Alex. Andra, will introduce a new musical entertainment on the same programme, and will later support Tex in his well known act.

Back at Dundee.

Mr. Robert G. Walker, who left the King's Theatre, Dundee, end of last year to take up an important appointment in Edinburgh, has returned to the King's as assistant manager. Owing to Mr. Oakden's illness, Mr. Walker is in full charge of the house.

Harry Shiels.

At the Kennington Theatre next week that popular comedian, Harry Shiels, is presenting his latest winner, "Two of Everything."

Jessie Preston.

Miss Jessie Preston played the Maisie Gaye part in "Pins and Needles" at the Hippodrome, Bristol, on Sept. 16, with 48 hours' study, and made a great success.

Wally Dewar.

Wally Dewar, the Messenger Boy at the Piano, who is appearing at the Empire, Dublin, this week, wishes to thank all for their kind messages of congratulation on the occasion of the opening of his new music demonstration rooms and offices at Peterboro' last week.

Hilda Nelson.

After an absence of a little more than twelve months, that charming vocalist, Hilda Nelson, and her talented players, made her reappearance on Monday at the Holborn Empire.

Dan O'Scott.

We hear that Dan O'Scott has been engaged by the Sydney Syndicate to play an important rôle in "There You Are Then," which is playing this week at the Bedford Palace.

Proud Papa.

On the 5th inst., Bert Gunnell, the clever dude in "Rockets" on tour, was presented with a daughter. Bert is now the proud father of two girls.

Jack Straw's Regards.

Jack Straw, en route for South Africa, dropped us a postcard when off the Straits of Gibraltar, sending his regards to all the friends he leaves behind.

Mary Mayfren.

For the next five or six weeks, Mary Mayfren has been compelled to give up her engagements as she has to undergo a special treatment for her foot that necessitates complete rest.

Bob Chorley.

This well-known comedian, of Chorley and Connor fame, died last week in Glasgow, at the age of 53 years. He had been on the stage for 35 years, and the double turn in which he appeared was always popular.

Lily Morris.

Lily Morris, the popular comedienne, commences a nine-week season in town on Monday, opening at Finsbury Park, and after playing New Cross and Stratford, will resume the Syndicate Tour. Miss Morris will be playing principal boy in "Jack and the Beanstalk" for Wylie-Tate this year.

Yvette Rugel.

Making her reappearance this week at the London Coliseum, Yvette Rugel, the American prima donna, is concluding her present successful engagements on this side. Before returning to the States, Yvette will spend a holiday in Paris, and will sail home from Cherbourg.

VARIETY POSITION IMPROVING.

Coming Hippodrome Events.

INTERVIEW WITH MR. R. H. GILLESPIE.

"I think the position in the variety world is improving," said Mr. Gillespie in the course of a chat with "The Era" representative.

"This is due to several factors. There is, I think, much more optimism in the country! Possibly there is a little more work going than there has been hitherto. Then the summer is drawing to a close, and the weather is more favourable to inside shows.

"This improvement is not absolutely general. There are one or two towns which have not picked up so rapidly as others, as can be seen by the returns from our provincial houses.

"There has also, I think, been a considerable improvement in the acts presented by artists—there is much more variety and novelty. This is a good sign. But it will be difficult to get right back to pre-war conditions so long as the Entertainment Tax, which is really taking 22 per cent. of the takings of the theatres, remains. In addition, expenses, apart from the salaries of artists, are much higher, consisting mainly of such items as the wages of the staff and the orchestra, the cost of electric light, rates and taxes, and of smaller items which are to some extent beyond the control of the management.

"Like most other managements, we are waiting developments and the return to somewhere near normal conditions before we venture upon new enterprises.

"We are running our usual groups of pantomimes at Christmas, including 'Cinderella,' at the London Hippodrome, with a very big cast. The Christmas attraction at the Liverpool Olympia will be 'Round in 50,' for a season, with the full London production.

"We anticipate that shortly it will be necessary to put on a second edition of 'Round in 50' at the London Hippodrome, where we are still doing astonishingly good business, despite the fact that we are approaching the 300th performance.

"It is interesting to state that His Majesty the King is still showing a great interest in the Variety Artists' Benevolent Fund. He has graciously expressed his intention of attending a Royal performance at the London Hippodrome towards the end of the year on behalf of the fund. It will be a real variety performance, something like the successful one he attended last year.

"I have just come back from a hurried holiday trip to some of the leading cities in Germany and Austria. It was a sort of 'busman's holiday, in that I saw a number of shows which were extraordinarily well patronised. As you can imagine, I have had my fill of acrobatic acts, and at the shows I attended in Germany and Austria on one or two occasions not a single word was spoken on the stage up to the interval, and then perhaps only from one singing turn. With very few exceptions I did not see any turns that I considered would meet with much approval from patrons of English theatres, although, perhaps, the acrobatic acts are more highly developed there than in this country."

Olga Morselli.

After a month's holiday in Paris, that charming young violiniste, Olga Morselli, resumed her engagements last week at the Stratford Empire, and remains in town this and next week at New Cross and Finsbury Park. Mlle. Morselli has, since she last appeared in town, been fulfilling some special engagements at Sunday evening concerts, and last appeared at Devonshire Park, Eastbourne.

Gwladys Hay-Dillon.

At the Stoll Picture House, on Monday week, that delightful soprano, Gwladys Hay-Dillon, will make her last appearance in town prior to sailing for South Africa on the 13th prox. Miss Dillon will be accompanied by Dennis Hoey, the well-known baritone, as they are to appear in a double act which was produced with decided success recently at the Hippodrome, Croydon, and also at the Marlborough, Holloway.

Klit-Gaarde and Maria Minetti.

At the Sunday evening concert at Finsbury Park on the 10th inst.—when Horace Sheldon and his band were making a welcome reappearance at this house—Klit-Gaarde, the popular baritone from the Palladium, was heard in selections from his extensive repertoire, in addition to some delightful duets with Maria Minetti, who was last seen in town at the Gaiety.

Bert Lupeen.

The name of Bert Lupeen was omitted in our notice of "Oh, Yes!" at the Penge Empire last week. He took a prominent part in the ship scene with Ashford Shaw and Jackson Owens, his funny facial contortions causing much merriment.

A HAPPY TRIO.

Conn Kenna and his Partner, with Dick Henderson at the wheel, photographed near Loch Lomond. Conn Kenna has only recently taken delivery of this car, which is fitted with a special body to take his props, consisting of aeroplane, balancing pole, special arc lamps, and a large cloth.

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VAUDEVILLE GOLFERS AT DINNER.

HAPPY GATHERING AT THE CRITERION.

There was a happy gathering at the Criterion on Sunday night when the Vaudeville Golfers' Society held its first annual dinner.

About fifty ladies and gentlemen were present. The attendance would have been much larger had not there been at least two other big professional functions held on the same night.

Mr. Charles Austin presided, and among those present were Mr. Billy Merson, Mr. Sam Mayo, Mr. Will Fyfe, Mr. J. W. Rickaby, Mr. Dave Carter, Mr. Tucker, Mr. Horace Sheldon, Mr. Morny Cash, Mr. R. Hind (hon. secretary), Mr. Bleach (hon. treasurer), Mr. "Bob" Berry, Miss Clarice Mayne, Miss Alice Lloyd, Miss Dainty Doris, Miss Violet Essex, Mrs. Berry, and Mrs. Merson.

After the Royal toast had been honoured, Mr. Merson proposed "The Health of the Vaudeville Golfers' Society." He told how,

CHARLES AUSTIN.

while on the links at Wimbledon Park, Charlie Austin, Dave Carter and himself discussed the formation of a golf club for variety artists. He was glad to say their talk materialised, and to-day the Society was in a flourishing condition. They had made rapid strides, but there were still many members of the profession who had not joined. He appreciated the honour of being captain for the first year.

"Although I have not been a good captain," he said with a laugh, "I have been a good catch. I have got all the trophies worth playing for (cries of 'Not yet'). Well, I am going to win all the others I have not yet secured." (Laughter.)

He was glad to see among them that night all the best golfers of the Society. Among them was their hon. secretary (Mr. Hind), who was a dark horse. In conclusion, Mr. Merson expressed the hope that in a few years' time they would have a ladies' golf club associated with their Society. (Hear, hear.) Unfortunately, because they had no links of their own, they were handicapped for playing space, but he hoped arrangements would be made shortly to include the ladies among them. (Applause.)

In responding to the toast the chairman said he "agreed with Billy" in what he had said. He was sure the Society would grow stronger and stronger every year. Asking Tucker to come forward, Mr. Austin presented him, amid applause, with a silver casket, given by Mr. R. H. Gillespie, who, had it not been for a bereavement, would have presided at that night's gathering. They would all regret the cause of Mr. Gillespie's absence, said Mr. Austin.

The silver casket had to be won three times in succession before it became the personal property of any member. This year it had been won by Charlie Tucker, who would hold it for twelve months. "Next year," said Mr. Austin, "I shall have it." (Laughter.)

Mr. Tucker returned thanks for the casket. He thought a golf society for music hall artists was one of the finest institutions that could be formed, as it kept the lads on tour in the fresh air instead of in the pubs. (Laughter.) It would tend to keep artists in good health. (Applause.)

Mr. Merson thanked all who had worked to make the club a success, including Mr. Hind (the secretary), Mr. Bleach (treasurer), and those who had presented the trophies for competition—Sir Oswald Stoll, Mr. Gillespie, Mr. Austin, Mr. Dave Carter, &c. Mr. Will Fyfe had given them something to be played for. (Applause.)

He announced that Geo. Barclay had promised him a Cup. It will be a last trophy of the year to be played for, and its title will be the "10 Per Cent. Cup." All those who have won anything in the Society have 10 per cent. tacked on to their handicap for this event.

After the toast of "The Press" had been drank, on the proposition of Mr. Carter "The Health of the Founders and Officials" was submitted by Mr. Sam Mayo and lustily accepted. Mr. Hind and Mr. Bleach responded.

The rest of the evening was spent in a most convivial manner. An impromptu entertainment was arranged, and the "turns" created considerable amusement. Mr. Sam Mayo acquitted himself humorously at the piano, and he sang a number of songs. Others who contributed to the programme were Billy Merson, Charles Austin (who, by the way, sang one of his successes of 18 years ago, "Oh, the Poison!"), Dave Carter ("Love Me and the World is Mine"), J. W. Rickaby, Tucker, Will Fyfe; and the proceedings ended with a performance by a "minstrel troupe," which created great fun. Billy Merson and Charles Austin were the "corner boys," Sam Mayo the interlocutor (and incidentally the pianist), and others in the troupe were Clarice Mayne, Alice Lloyd, Tucker, Dave Carter, and J. W. Rickaby.

VAUDEVILLE RIVER CLUB.

Garden Party and Ball.

At the Vaudeville River Club, "Utopia," Thames Ditton, on Sunday, a garden party, surprise dinner, masquerade ball and concert was given in aid of the Variety Artists' Benevolent Fund and Institution. The weather was fortunately fine, and though not many were present in the afternoon, a large gathering of members and friends, nearly 250 in all, came along in the evening, among those present being Marie Lloyd, Bernard Dillon, Joe Mott and party, Maude Mortimer, George Hughes, P. Alexander, John Cook and C. Douglas Stuart (representing the Benevolent Fund Committee).

Mr. Harry Day and Mr. Harry Goodson (who organised the excellent concert given between the dances) supported "Our Marie," who presided at the Dinner. Among the artists who kindly came down to help their own charity and appear at the concert were: Miss Marie Lloyd, Miss Alice Hollander, Miss Violet King, Miss Mina Leon (who presented the Imperial Trio), Adam Tomlinson, and Lane and Lee.

At the close of the dinner Marie Lloyd made a little appeal for help for the old and needy music hall artists, and gave practical proof of her own interest on their behalf by donating ten guineas from herself and ten guineas from Mr. Dillon and her party. She then went round with a hat, or rather box, and collected nearly a similar amount. Mr. Harry Day generously added another ten guineas, and with tickets sold, &c., the kind effort of this prosperous club should result in about £100 towards the funds of the charity. Miss Marie Lloyd late in the evening auctioned an autographed programme and obtained £7 from Mr. Day, and afterwards Mr. Goodson put it up for sale again and realised £16 10s. The committee extend sincere thanks to Mr. Harry Day, the club's president, and Mr. Harry Goodson, who worked assiduously in attending to the comfort of the visitors. The committee also thank Mr. Robins, the manager, and Mr. J. E. Goard, the hon. secretary, who were busy all the time for the success of this very enjoyable function, which they hope may be repeated next year.

Congratulations to Mr. Alfred Leonard, whose wife (Miss Jose Leyton) presented him with another fine son on Sept. 3.

VAUDEVILLE GOLFING SOCIETY.

The Merson Shield contest at Raynes Park last Friday produced some keen golf. A fair number of competitors turned out, intent on capturing the handsome trophy. Dave Carter, the holder, was anxious to equal his achievement of last year, and to a certain extent he did. He finished with exactly the same score as last year, but it did not win him the shield this time, for several others fared better than he.

The Winner.

J. W. Rickaby must be getting used to being "runner up" in these events. He had a splendid round of 81, with nothing bigger than a 5 on his card. This, with his handicap of 7, gave him a net of 74, which was hardly good enough to win the trophy, as the winner, R. Hind, who was out in 44, and home in 44, had a net score of 72.

Charles Austin—Captain.

Chas. Austin has been elected captain for the year, with Horace Sheldon as vice-captain. The election took place at the general meeting preceding the dinner—reported in another column. A new committee of sixteen were also elected.

In the next round of the Stoll Cup, Sammy Shields will oppose Jesse Jacobson, or H. Shelden; and R. Hind, or Billy Merson, will do battle with Albert Whelan.

O'Neil and Thayer.

At the Grand, Hanley last week, Denis O'Neil and Pat Thayer proved very popular and we hear they were obliged to give no fewer than six numbers before they retired. Denis and Pat are this week at the Grand, Birmingham.

Billy Danvers.

After a brief absence in the provinces, Billy Danvers is once more in the West End this week, and is appearing at the Alhambra after an interval of a few weeks.

Mr. Alfred Manners.

Mr. Alfred Manners, of the Swindon Empire, who broke his thigh in stepping from his motor on returning home after the night's show some six months ago, has not yet recovered from his accident, and his medical adviser has advised a complete rest so far as business is concerned. Mr. Manners is now staying at Bournemouth, and we understand that it will be some time before he is able to resume his old activities at the Empire.

LONDON VARIETY THEATRES.

THE COLISEUM.

Curiously enough, two of the most attractive turns at the Coliseum came on Monday afternoon, the one at the beginning, the other almost at the end of the programme. Immediately succeeding the overture we had that delightful singer of zoom songs and deft dancer, Leslie Barker, artistic and neat even as Gene Stratton—of whom he has so often reminded us before—while Turn Two brought us a revelation in the person of Yvette Rugel—billed as America's Miniature Prima Donna—a young and singularly attractive girl with a rich personality and a lovely and beautifully-trained soprano voice that she used to the obvious delight of the audience, who insisted on an encore.

Augustus Yorke (of Potash and Perlmutter fame) made a very welcome reappearance in an excellent playlet, entitled "Two Sweethearts," by Samuel Shipman and Clara Lipman. It is just a little incident of Jewish domestic life told and depicted with crispness, characteristic humour and pathos. Lena and Jack Michaels are devoted to one another with true Jewish fraternal affection. Jack wants to marry, but first he must see his sister, plain good Lena, safely settled with a worthy partner. His choice has fallen on his friend, Dave Derman. Dave is brought to the house and cajoled to the point of proposal. Then comes the difficulty. Dave will marry Lena if the sum of £70 is forthcoming as a dowry, and £70 is the entire capital on which Jack and Flora propose to marry. Jack gives up the money and sacrifices his sweetheart, greatly to her indignation, but in the end Lena's good cooking softens Dave's heart and matters are satisfactorily arranged on a 50-50 basis. Augustus Yorke gave a finished and sympathetic impersonation of Dave, while his new partner, Nicholas Adams, was admirable as Jack, and the two girls were exceedingly well-played by Minnie Pine and Helene Mar.

Two good fiddling turns figure on the present programme—first, a dainty little damsel, Marcelle de Vere, who makes sweet music on the violin as she circles round the stage on a bicycle, sometimes facing the handle-bars, sometimes with her back to them; and, a little later, appeared that clever pair, Stanelli and Douglas, who never allow their dancing or their acrobatics to interfere with their excellent fiddling and amaze and amuse all who watch them. A sketch "Presented at Court," gave Frank O'Brien an opportunity for a display of his gifts as a comedian. In it he quick-changed to defendant, plaintiff, and a couple of witnesses in a Breach of Promise case, and in each one he provoked shouts of mirth. Harry Claff was in fine voice on Monday, and sang the two songs in his "Bluff King Hal" episode in splendid style. In the dialogue he is ably assisted by a charming little lady, Miss Winnie Wager. Two sensational dancers, Isolde and Alexis, have an original dance of the Apache order, which is exciting as well as novel. Arthur Prince and Rich Hayes are also in the bill and, as usual, proved exceedingly popular.

THE ALHAMBRA.

Mr. Albert Whelan, who is at the Alhambra this week, is the possessor of a perfect technique. His first number, "You Will Hear Me Calling," with its attractive whistling variations, aroused considerable enthusiasm, as also did his other numbers, with the piano and without, "My Sweet Italian Maid," "I'm a Business Man," "After the Slump," and "Topsy-Turvey Town." Mr. Whelan plays the piano, sings, whistles, and tells stories with unvarying facility and effect; it might be said that he whistled his way on and off the stage; the former to the vast satisfaction of the audience, and the latter to their infinite regret!

Little Tich is scoring his usual big success with his famous "Cricket" number, in which his facial, physical, and mental comicalities continually convulse his legion of friends in front. There is no respite from mirth while Little Tich holds the stage, and he caps his own complete jocularity with his dame number, "I've Been Presented at Court." Another first-class comedian is Mr. Billy Danvers, who first appears as a gardener, full of good humour "put over" in the best intimate, conversational style; the number accompanying this, "Me and My Carnation," which goes extremely well. His second number, "Rhubarb and Custard," which he announces as a love song with actions, studied under Sir Frank Benson, Mr. Owen Nares, etc., is also a big winner. The Arnaut Brothers, the famous musical pantomimists, make an original entrance in a property boat hung from their waists, and give a brilliant performance, which includes violin playing, while doing acrobatic dancing, and their wonderful imitation of "Two Young Love Birds," for which they have a very effective front cloth depicting birds with Arnaut faces, perched on branches.

Miss Marie Lawton, A.R.C.M., demonstrates melodious versatility with song, piano and harp; the Deguchi Troupe, two gentlemen, a lady, and a very talented little girl, do some clever head balancing, with much physical acrobatics, whirls and twirls; and Lole and "Her" go very well with their playing, singing and eccentric dancing. This week Mme. Lydia Kyasht presents "Les Jeux," a children's dance scena, with four very talented young ladies, Misses Ailne Phillips, Cecil Mather, Ivy Marshall and Vera Lyndall. This was a daintily-costumed and perfectly-rehearsed entertainment, and created a most favourable impression. "Auntie"—who would "a-wheeling go"—is another welcome feature in the programme.

HOLBORN EMPIRE.

Miss Marie Lloyd is topping the bill here this week, and a crowded first house on Monday gave her an enthusiastic welcome. The "Queen of Comediennes" opens with her "cosmopolitan girl" number. "Should a Woman Tell" and "One of the Ruins Cromwell Knocked About a Bit" are her other efforts. Marie is a wonderful artist.

Dr. Walford Bodie, assisted by the charming Mlle. La Tesla, the electric girl, in his unique electrical show proves himself as great a showman as ever. Harry Bedford, the character comedian, sings only one number, but "Georgie Golightly," as it is called, is a good one. Sammy Shields, the Scottish comedy merchant, can always be relied on to extract mirth from his audience, and he does not fail here this week. Vera Wootton, described as the irresistible comedienne, sings cleverly "The Light of My Life Went Out" and "Where Did You Go?" Stan Kavanagh, the Australian juggling humorist, opens the programme with a very clever juggling act, and a very funny one withal. Hilda Nelson, in her pretty houseboat scena, presenting "Gems of Melody," is a most attractive turn. Miss Nelson, who sings beautifully "Speak to Me From Shadowland," is assisted by an excellent pianist, Miss Patricia Rossborough, and a capable 'cellist, Mr. Peter Muscant.

Mr. Bruce Green, the most talked of of dames, scores heavily with his "Just as Good Fish in the Sea" number. His "Marriage" and "Bubbles" burlesques and patter keep the audience in merry mood. Arthur Brough and Tim, in an original ventriloquial scena, complete the fine programme.

FINSBURY PARK EMPIRE.

The feast of harmony provided by the Versatile Three holds a prominent place in the amusement scheme here this week, and their several selections met with the readiest appreciation. "I've Been So Lonely," finely harmonised, opened this successful act, being followed by a finely played banjo solo. This in turn was succeeded by "I Want Some Money," the chorus of which consists of a repetition of the cockneyism "Gim'me," which, sung with vehemence, was received with a tornado of applause. It is safe to nominate "Gim'me" as a panto. winner of the first importance. The ripe and unctuous humour of Ernie Mayne was exploited to full advantage in "My Old Man's a Dustman" and "Old What's-his-name," a vociferous demand for more being complied with in the delivery of a little monologue, "If You Only Knew," in which the popular comedian expressed his sincere appreciation of the approbation of the audience.

Betty Barclay and George Glover, in their clever repartee and cross-talk act, which, allied to pleasing singing, is excellently accompanied at the piano by Mr. Herbert L. Cooke, received a very cordial welcome, and Miss Winifred Ward, billed as the "immaculate boy," also appeared as a dainty young lady in the orthodox—but very charming—garb of her sex. Mr. Claude Gardner has a good selection of songs which he renders with distinction and success; Miss Betty Chester, in the Early Victorian garb associated with the name of Bloomer, and which might have been copied from the contemporary illustrations which appeared in "Punch," sang a couple of delightfully chic ditties which earned her a hearty recall before the tabs, and the Poppescus, with their clean and agile acrobatic act, completed a satisfactory bill.

WOOLWICH HIPPODROME

Apart from the wonderful display of dancing given by Mme. Karina (noticed elsewhere), there is a very attractive programme this week at the Woolwich Hippodrome. To select items at random, that ever-popular pair, Messrs. Fyne and Hurley, presented a screaming burlesque of "Romance"; Sam Mayo keeps his audience in good humour throughout his turn with mirth-provoking ditties at the piano, and Wilson Hallett created much fun with his lifelike impersonations of little children. There are two clever acrobatic turns given by Cara Magdo (on the trapeze) and Messrs. Frank and George (in comedy style). Morny Cash, as the Lancashire lad's songs in dialect, were very well received, and that popular artist, Esta Stella, was very heartily applauded.

LONDON, SHOREDITCH.

A good all-round programme here this week. Stewart Morton, coon delineator, assisted by Maisie Wood, in "Moonlight on the Swanee River," "Baby Ray" (with dance by Maisie), proved himself a clear-voiced and tuneful vocalist and a neat and agile dancer. Harry Russell and Ethel Durbin, fresh from their American touring triumph, defend their claim as the world's best whirlers, with startling and sensational turning and twirling. They feature the latest American dancing stunts, including the "passion dream dance" and the "London Express."

Joe Cohan and Anna Dorothy give a very bright and animated act. Anna's "Cabaret" song is vivaciously sung. Jess Conn, chorus and descriptive vocalist, puts plenty of go into his songs. He has a good voice. Hardy Sisters, singers and dancers, have a rousing ditty in "Hunting," and their other songs and duets are rendered in spirited fashion. Charles Hobbs and Gladys Hooper indulge in a lively cross-talk, singing and dancing turn. "There's a Reason for Everything" is one of their numbers. Ernest and Entertainer, in their musical interlude, introduce such novelties as playing two flutes at once, playing the post-horn and a kettle-drum simultaneously, and the fair Entertainer sings brightly "Since Sister Mary Went to Gay Paree." Harry Reso's 'Frisco jazz band give a thoroughly lively and exhilarating exposition of this type of music. Les Rogers conclude with a clever and novel speciality act.

PUTNEY HIPPODROME

Mr. Walter T. Martin has both quantity and quality to offer his patrons this week, for the lengthy programme is full of excellent turns. The Zanfrellas, lady and gentleman, set the ball rolling with a truly wonderful display as equilibrists, accomplished on one small platform, about twelve inches in diameter, perched six feet or so above the stage! Then arrives Herbert Lee, "with a style and a smile," and also immaculate evening dress, to sing about a film that grew "more and more exciting," and later to entertain with a particularly well-written number bearing the title "Kindly Light."

Then there is Ernie Lotinga and company in Leonard F. Durell's screamingly funny sketch, "Three Knocks," with Mr. Lotinga as Jimmy Josser. The villain of the piece wants to marry the heroine, and Jimmy, a sailor, is introduced to explain to her how her husband (still alive) met his death! A little lady who is always welcome is Dainty Doris. She is looking, if possible, sweeter than ever this week. Her first item is a short number, "April Showers," followed by "One Day You'll Hear Me Calling You," and the very popular "Granny, You're My Mammy's Mammy." After her singing, Doris contributes as pretty and graceful a dance as anyone could wish to see. Those wise jesters, Mayne and Sheridan, have visited their tailor since we saw them last! They are now very smartly attired in morning-coat suits of striking stripes (black and grey), vests, gloves and spats of canary yellow, and grey top-hats. Their numbers include "You've Got to Roll Up in a Rolls-Royce Car" and "In the Land of By-and-Bye," both excellent. One of the conspicuous successes of the programme is the musical act of those two charming little ladies, Lynn and Lynda. They play on all manner of brass instruments—cornets, post horns, saxophones, and so on, and their work is brilliant throughout.

Ernie Roma is a comedian nobody would describe as thin. He has a very funny song, "My Mother Had Hold o' My Hand." Professor Raymond presents "the scientific marvel of the age," a model of a goddess, the movements of whose hands are controlled apparently by electricity. To watch the goddess pouring out cups of coffee, for instance, is certainly extraordinarily fascinating. The programme is completed by Frank Le Dent, the exceedingly clever juggler.

ISLINGTON EMPIRE.

An exceptionally attractive bill here this week includes Miss Lucille Benstead, Australia's soprano, whose turn is altogether delightful. Her rendering of "Angus McDonald," "Golden Dreamboat," and a charming little number called "Li'll Fellar," being all that could be desired. Bruce Green, the amusing dame, is always a favourite, and he kept the audience in merry mood during the whole of the time he was on the stage, his patter being particularly rich in humour. King and Benson present a new act, called "Knick, Knacks," and their vocal numbers and quick-fire dialogue were deservedly well received. Tom Edwards, the ever-popular ventriloquist, assisted by Miss Alice Melville, was also a great favourite. Others in the bill are The Enzers, who present some particularly clever juggling; Tom Clare, in songs at the piano; Scotch Kelly, the miniature comedian; and Meredith and Adnil, Australian athletes.

SHOREDITCH OLYMPIA.

Among the favourite turns here may surely be numbered our old friend Whit Cunliffe, who sings with his wonted spirit and cleverness his chosen selections from the R. P. Weston and Bert Lee repertoire, as originated by himself. He is always exceptionally welcome on any bill. Hal Wright, burlesque comedian, scores in "Be a Mug." In "Let's Start All Over Again," really well sung, he proves himself a model of comedy with a pleasing touch of sentiment. The O'Gorman Brothers give a remarkably pleasurable turn by reason of its happy fund of humour and originality with its irresistible appeal to the risible faculties. The quiet, effortless style in which they roll off their jibes and jests is most effective. Their duets and dances, too, are neat and well turned. "Down Yonder" is delightfully done in both respects. A lively and original turn is contributed by Florrie Desmond, the comedy girl, with her "Bottle of Eau de Cologne," which proves very popular; her other ditty concerns "The Actress on the Screen." The Three Laurels and a table, in their wonderful act, also put in some good work which is much appreciated. Mme. Walker's Juveniles, in their delightful quick-change singing and dancing act, are very acceptable. "Not a Litt'e Bit" duet is the gem of this feast of fun and frolic. Rolf Slater in original travesties, including "The Bricklayer," with plenty of good gags and a capital parody on "Sparkling Eyes," and his "Yodelling" song, are good fun. The Yiddish Players, in "A Matter o' Money," still goes well, and is capitally played by Mr. Ivor Busatt and company, including Mme. Waxman and Nat Blake.

SOUTH LONDON.

Manager John Hay has a good programme this week. Jack Stocks is one of the chief fun-makers. "There's Something a Matter With Me" number had the audience rocking with laughter on Monday.

The Ashley Sisters greatly pleased with their musical and vocal act. The lady at the piano was in good form with her song, "When You Are Living in Hard-Up Street." The act concludes with a smart pot-pourri of well-known songs. It is a moot point whether Howard Rogers or his audience gets most fun out of his turn. Certainly the latter thoroughly enjoyed his new skit, "The Retirement of P.C. Hoppitt," and testified to it in the usual manner. Mr. Con Ingham is here again with his very funny comedy sketch, "Misery, O.K.," in which Mr. Ingham plays the part of Misery to such perfection as to leave his audience helpless with laughter. Miss Molly Drew describes herself as "just a singer," and her exquisite rendering of two ballads proves she is "some" singer.

Eddie Montrose created plenty of laughter with his funny falls and nimble tumbles, and Mr. Scott Argyll, a Scottish entertainer, did well, a like remark which applies to the Three Arizonas, tomahawk jugglers.

"FUN OF THE FAYRE."

At Golders Green.

Mr. John Hastings Turner's clever revue, "The Fun of the Fayre," which had a most successful run at the London Pavilion, is now on tour under the auspices of the Foster Productions. It opened very successfully at the Golders Green Hippodrome on Monday. A clever company has been engaged, and all the original dresses and scenery have been retained. The dresses, which are as beautiful as any seen in a recent show, look as bright and enticing as on the first night at the Pavilion.

The revue opens with the rollicking fun of Bartholomew Fair, and closes with a picturesque Arabian Night scene.

A good deal of the humour is in the hands of that excellent comedian, Mr. Harry Augers. His rendering of "Germs" was a delicious piece of fun, and throughout the show he gives a most varied set of characterisations, ranging from the Butler in "the play" to the "Host" in the second part of "Winning His Spurs." They were all good. Miss Maudie Dunham plays most of Miss Evelyn Laye's original parts, and plays them exceedingly well. She is a good actress, and can sing and dance delightfully. Mr. Eric Vivian is another artist with a good voice, which he knows how to use. He gave a most pleasing rendering of "Beauty's Charm." Mr. Gordon Courtney is a clever member of the company, and he and a pretty little lady, Miss Mildred Tevlin, were at their best in the song, "Whose Baby?" and the lively little dance that follows it. Mr. Courtney was also good as the "hero" in the musical comedy sketch, and Mr. St. Louis in the mirror scene.

There is also good support from such clever actors as Mr. Fert Escott, Mr. Frank Foy, Mr. George Wilson, and Mr. Frank Skinner. From the remaining charming ladies in the company we can single out Miss Peggy O'Dare, Miss Mabel Heath, Miss Laurie Vernon, and Miss Majorie Baird.

The chorus is a very attractive one, and their ensemble work deserves the highest praise.

Hayman and Franklin.

Opening in town the other week at the Holborn, in the absence of Jack and Evelyn, that popular pair, Hayman and Franklin, are meeting with hearty appreciation around the L.T.V. circuit for their clever entertainment. Poplar audiences are enjoying their show this week.

SONGS AND SINGERS.

Francis and Day

The unprecedented wave of popularity that has been attending that renowned song fox-trot of Lew Brown and Albert Von Tilzer, entitled "Dapper Dan," may now truly be said to be assuming tidal proportions, and at the present period there are few, if any, orchestras not featuring this everywhere redemanded piece. Bert Lucas, chief of the firm's orchestral department, and his staff, have been overwhelmed with congratulations from gratified chefs d'orchestre over the success of the composition.

Constance Risdon and Vedale, who are this week playing Leeds, wrote from the Palace, Blackburn, last week, to the effect that that tuneful number, "Pickaninny Rose," has proved one of the most successful ever exploited by them. They are adding two more items from the firm's catalogue to their repertory, viz., "My Basuto Baby" and "Mississippi Honeymoon."

Pierce and Rosslyn, at Brixton, as at Walthamstow last week, are scoring heavily with both "Pucker Up and Whistle" and "Weep No More."

Milton Hayes, at Blackpool, and Haig Bros. and Ryan are among the artists this week heard in "Ten Little Fingers and Ten Little Toes," whilst Daisy Wood at the Glasgow Coliseum is continuing the hit made by her with "Weep No More."

Ethel Levy, at the Victoria Palace, is repeating the success achieved by her recently at the Alhambra with "Stumbling."

Estelle Mark, of the Femina Quartette, is charming her Swansea admirers this week by her cultured and artistic rendering of the tuneful ballad, "If I Have You Beside Me." Agnes York is winning golden encomiums at Edinburgh with the number, as, too, is Jean Andrews, at Newcastle.

Southwood and his Pink Lady, and also Beryl Harmer, are among the artists about to be heard in John P. Long's popular chorus ballad, "Wherever You Are," which Dick Henderson was the first to introduce to public notice.

At Ilford, and also at Poplar, audiences are applauding delightedly Daisy Dormer, and her final item, "Yoo Hoo!" with its melodious love call is, as at Holborn Empire last week, already a big favourite.

The popularity of "Mississippi Honeymoon," which George H. Elliott is singing this week at the Grand, Hanley, is growing apace, and band parts will shortly be issued of this admired item, owing to the demand for the same.

Nellie Wigley, at Camberwell Palace, is adding to her laurels by her delightful singing of "Love Makes the World Worth While," which had a correspondingly cordial reception at the Holborn Empire the week prior.

Chas. Schofield is earning much-deserved applause at the Penge Empire this week by his singing of "Peggy O'Neil" in the revue, "Oh! Yes!"

"Weep No More" is this week being utilised with much kudos at the London, Shoreditch, by Jess Conn.

At Walsall this week Stewart Castle, who is filling with his usual thoroughness the onerous duties of singing juvenile lead in "Sunbeams" revue, is nightly the recipient of great applause for his tasteful singing of the ballad, "If I Have You Beside Me."

Albert Whelan, at the Alhambra, is this week heard in "Yoo Hoo!" the fascinating refrain, of which loses nothing by the artist's novel treatment of it. Dainty Doris, at Putney, is singing the same song and achieving therewith the same generous measure of applause that attended her singing of it at the London Coliseum.

At the Islington Empire Lucille Benstead's fine voice is heard to the utmost advantage in that popular ballad, "I Shall Remember Your Kisses," to the manifest delight of her hearers.

Peter Bernard.

Howard Jones, from Harrogate, who controls four of the best orchestras up North, says that "Say It With Kisses," "Save a Little Sunshine for a Rainy Day," "Sunshine Alley," and "Was Friday a Woman or a Man?" are very popular for dancing.

W. F. Davis, who has his band at St. Leonards-on-Sea, reports much success with "Say It With Kisses," "Save a Little Sunshine for a Rainy Day," and "Heart of Virginia." The Bohemians Concert Party, of Glasgow, report big encores nightly with "Was Friday a Woman or a Man," "All the Ugly Women Say Hello to Me," "Georgia Moon," "Say It With Kisses," and "Blessings."

Squibs Concert Party are featuring with much success "Blessings," "Say It With Kisses," and "Save a Little Sunshine for a Rainy Day." The Wraggle Taggles Concert Party are using "All the Ugly Women Say Hello to Me," and Ellison's Entertainers, of Brighton, report that "Was Friday a Woman or a Man?" is proving a big applause number for them.

THE CANTERBURY.

When an "Era" representative paid a visit to the Canterbury on Monday last he received a hearty welcome from the manaegr, who proved to be none other than Gunner Moir, the famous boxer of a few years ago. This week's programme includes the Hengler Bros., silent comedians, who gave their usual clever acrobatic show, punctuated with many funniosities. The very large audience showed their appreciation in no uncertain style. Wally Pearce is a dancer who seems to be a Scot. Anyway, he tells stories in which the canny Scot always figures, if he does not always shine. He dances cleverly, making a feature of heel-and-toe work. A most amusing couple were Charles and Bertha Clifford, who soon got on excellent terms with the audience. They present a smart act, their cross-talk being witty, and both do well with the vocal side of their show.

Sam Downing, writing from New York, says: "It may perhaps be of interest to you to know that Friend and Downing have separated amicably after a partnership lasting sixteen years. Downing has entered the commercial business, being theatrical representative for the Durant Motor Corporation. Friend will continue in vaudeville with another partner."

"FISHERFOLK."

At the Woolwich Hippodrome.

Karen ..... Mme. Karina
Pietro ..... M. Errol Addison
Maria ..... Mlle. Farnham

Fresh from a successful provincial tour, Mme. Karina came to the Woolwich Hippodrome this week in the "ballet-bouffe" by Capt. Janssen. It was a charming fragment—an Italian love story—which captivated the appreciative audience. A pleasant glade is the scene of much delightful dancing, the three characters being Maria, a fisher girl, Karen, an orphan, and Pietro with whom both maidens fall in love. Karen, however, being the favoured one. Mme. Karina danced with her customary exquisite grace and charm, and held her audience the whole time she was on the stage. It was a wonderful display, and a delight to watch her dainty and unerring movements. M. Addison as Pietro was also very skilful and graceful and had an enthusiastic reception, while Mlle. Farnham rendered adequate and pleasing assistance.

The tout ensemble was a delightful little spectacle which should be well received in the West End, where, we understand, it will shortly be seen. No lover of graceful dancing should miss it.

LONDON THEATRES OF VARIETIES,

LIMITED.

COMPANIES FOR WEEK COMMENCING SEPTEMBER 25, 1922.

CHARLES GULLIVER - - - - Managing Director.

HOLBORN EMPIRE.
6.10 and 9.0.
JENNIE BENSON.
TWO RASCALS.
ERNIE LOTINGA & CO.
A. C. ASTOR.
MORNY CASH.
LENA & PEGGY CHISHOLM.
SAM HILTON.
TWO FISHERS.
MAXIM GIRLS.

KILBURN EMPIRE.
6.50 and 9.10.
SYD. WALKER.
DAISY DORMER.,
THE O'GORMAN BROS.
LUCILLE BENSTEAD.
HANLON BROS.
DAN WHITLEY.
BARRATT & CLARK.
THREE LAURELS.
SADLER ELSIE 4.

THE PALLADIUM.
Twice Daily at 2.30 and 8.15.
Harry Day presents the Super Revue,
"ROCKETS"
Featuring—
CHARLES AUSTIN, TOOTS POUNDS and LORNA POUNDS

LEWISHAM HIPPODROME.
6.15 and 8.40.
MDME. KARINA
The Famous Danish Dancer in a Ballet Bouffe entitled
"FISHER FOLK"
PIMPLE & CO.
JACK PLEASANTS.
TOM CLARE.
TERRY TWINS.
HARRY CHAMPION.
KIDDY KENNEDY.
THE ORIENTAL TRIO.
THE LANGLEYS.

CAMBERWELL PALACE.
6.30 and 9.0.
ALBERT WHELAN.
DAISY DORMER.
TOM EDWARDS.
T. E. DUNVILLE.
HILDA NELSON TRIO.
HERBERT LEE.
RINGLE BROS.
ARA & ZETTA.

GRAND PALACE, CLAPHAM JUNCTION.
6.30 and 9.0.
ARTURO BERNARDI.
TOM EDWARDS.
HILDA GLYDER.
DOUGLAS & JONES.
EFFIE MANN.
HARRY BEDFORD.
BARRY BURNETT.
LAURI HOWARD.
FRANK MAURA.

HAMMERSMITH PALACE.
6.30 and 9.0.
DR. WALFORD BODIE, The Wizard of the North.
MORNY CASH.
THORNLEY-DODGE.
S. W. WYNDHAM.
VIOLET TREVENYON.
SINCLARIS & DALVA.
WINNIE RUSSELL.
CISSIE SHEARER.

ILFORD HIPPODROME.
6.15 and 8.30.
GEORGE MOZART.
ERNIE MAYNE.
ESTA STELLA.
ARTHUR BROUGH.
BRUCE GREEN
FRANK LE DENT.
TINA PAYNOLA.
WOOLMER YOUNG.

SHOREDITCH OLYMPIA.
6.30 and 9.0
GEORGE MOZART.
WILSON HALLETT.
VERA WOOTTON.
HARRY FORD.
Mr. HYMACK.
BRUCE GREEN.
THE HADENS.
LE MOUNIER.
MIGNON, BETTY & KITTEN.

PENGE EMPIRE.
6.30 and 8.45.
Lionel Bute, by arrangement with Frank Curzon and Gerald du Maurier, presents the Success of the London Season, direct from Wyndam's Theatre,
"BULL-DOG DRUMMOND."
The Cast includes :—
EDMUND WILLARD.
ALFRED GODDARD.
JUDITH NELMES.
TOM SHELFORD and
JANE GRAHAME.

ISLINGTON EMPIRE.
6.30 and 9.0
GERTIE GITANA.
HILDA GLYDER.
SAM MAYO.
TOM. E. FINGLASS.
MAYNE & SHERIDAN.
HAL. WRIGHT.
CHANKO & ALEXA.
KEEGAN & WILLIS.
FRANK SYLVO.

POPLAR HIPPODROME.
6.30 and 9.0.
WHIT CUNLIFFE.
ERNIE MAYNE.
FYNE & HURLEY.
ALICE HOLLANDER & SIMON WERY.
NELLIE WIGLEY.
J. P. LING.
ALEX. FREDSON.
VAN DE PEER.
THE ENZERS.

WOOLWICH HIPPODROME.
6.30 and 8.45.
E. B. Seener Presents the Screamingly Funny Musical Revue,
"A TRIP TO PARIS."
TOM STUART.
JANE CROFT.
ERNIE ROMA.

PUTNEY HIPPODROME.
6.30 and 9.0
MARIE LLOYD.
THE DANCING DEMONS.
SYMPHONIA
IRIS & PHYLLIS.
DALE & WILLIAMS.
EDDIE MONTROSE.
HENRY D. ADAMS

WILLESDEN HIPPODROME.
6.30 and 8.45
Archie Pitt presents the Famous Revue,
"MR TOWER OF LONDON."

CROYDON EMPIRE.
6.15 and 8.30.
THE GRESHAM SINGERS
JACK PLEASANTS.
FRANCO PIPER.
ZETTA MOR.
FRED. CURRAN.
IVAN RUSSE.
4 SEGNAMS.
PIC & ALF.
LEW LATHAN'S
"DOUBLE BLANK."

THE BEDFORD.
6.30 and 9.0
BETH TATE.
ADAM TOMLINSON.
HAZEL ELLIOTT'S 7 CANDIES.
THE BUCKLEYS.
ROMANO BROS.
JACK & BLANCHE MAHER.
LANE & LEE.
KING & KING.
EVADNE PRICE.

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THE THEATRICAL DISPUTE.

Actors and Managers State Their Cases.

(By "The Era's" Special Representative.)

Important developments are pending in the dispute created by the proposal of the Association of Touring Managers to terminate the existing standard contract of Actors on October 3.

Delegates of the Actors' Association conferred with representatives of the N.A.T.E., the V.A.F., and the Musicians' Union yesterday at 18, Charing Cross Road, and the whole situation was discussed.

To-day (Wednesday) a meeting has been arranged between Touring Managers and the Actors' Association.

Next Sunday there will be a meeting o the A.A. at the Aldwych Theatre to discuss the A.A. Shop and the position arising out of yesterday's meeting.

The respective views of the parties involved in the dispute are summarised as under:—

The proposals of the managers would literally reduce the lot of the professional actor to abject slavery. The Actors' Association cannot accept the new contract dictated to them by the managers.—Mr. Alfred Lugg, General Secretary of the Actors' Association.

There will be no strike of artists. There is practically no signs of dissatisfaction among them at all as to the terms under which they will work.—Mr. Louis Casson, Secretary of the Association of Touring Managers.

A strike would only affect my Association from the point of view of momentary inconvenience, for the managers can fill their theatre bills at any moment with independent attractions. . . . The hundreds of real actors and actresses who are not members of the Actors' Association are not likely to throw away their hard-earned living and break their legal contract to further the tenets of an Association they do not think it worth while joining.—Mr. H. W. Rowland, Secretary of the Theatrical Managers' Association.

Mr. Lugg informed a representative of "The Era" that prior to yesterday's meeting that the Actors' Association had always been prepared to place their entire case in the hands of an independent arbitrator, but the managers had informed him that they would countenance no outside interference. He complained of the dictatorial attitude of the managers, and remarked that his Association could not accept the new contract, and it was ridiculous to suggest that the agitation was the work of extremists, and did not come from the rank and file.

His Council was unanimous in the matter, said Mr. Lugg, and the members had turned the whole thing down by the biggest adverse majority they had ever had, and had re-affirmed that decision by answers to the questionnaire. The existing contract was agreed to as an irreducible minimum, and they were promised better terms.

On the other hand, Mr. Louis Casson said the position of the Association of Touring Managers was at present to mark time. "We contend," he said, "that the Actors' Association are misrepresenting the facts entirely. They are trying to make this a wages dispute, whereas it is purely with regard to practicable conditions of touring. Under promises we suggested we had actually increased the minimum wage by 10s., and we have given an undertaking that we shall uphold the minimum of £3.

"We say that this is an agitation of a small section of the artists—a very small section. They sent out a copy of this contract and a voting paper. They claim to have 6,000 members, and the curious thing is that the biggest majority against any clauses in the contract was 582, and in a clause increasing the minimum salary from £2 10s. to £3, there was a majority of 596.

"I will undertake to say that they did not have 1,000 voting papers returned—fewer than 1,000 artists voted out of something like 10,000 to 15,000 touring artists. And the Actors' Association claim to represent the touring artists. I say their representation is merely fractional. The fact remains that there will be no strike of artists. There is practically no signs of dissatisfaction among artists at all as to the terms under which they work. The conditions of the present standard contract are conditions which have compelled many of our members to discontinue touring altogether, which is one of the causes of so much unemployment."

Mr. H. W. Rowland, Secretary of the Theatrical Managers' Association, in a letter to "The Era," states:—

"At our next monthly meeting, which takes place on Thursday, September 21, the subject of the suggested theatrical strike will be on the agenda, but the strike itself, even if it did take place, would only affect my Association from the point of view of momentary inconvenience, for the managers can fill their theatre bills at any moment with independent attractions, and will not allow themselves to be dictated to by any combination of outside interests, and the hundreds of real actors and actresses who have signed contracts for tours and are not members of the Actors' Association are not likely to throw away their hard-earned living and break their legal contract to further the tenets of an Association they do not think it worth while joining.

"No strike of actors can take place on Oct. 3, for the following very excellent reasons—all of which have been admitted by the Actors' Association themselves:—

1. The West-End managers and the vast majority of West-End artists will have nothing to do with the Actors' Association.

2. The Actors' Association, by its own admission, only contains 15 per cent. of Britain's theatrical industry, and cannot throw the other 85 per cent., who will have nothing to do with it, out of employment.

"According to its chairman (Mr. Fisher White) at a recent meeting its members were in arrear of their subscriptions to the extent of £8,000.

"These facts in themselves are justification for the belief that the real theatrical profession will not allow themselves to be made the cat's-paw of a movement designed to upset the industry at a moment when it is just recovering from the greatest slump in its history. I trust that you will be able to give the hospitality of your columns to this letter, expressing as it does the point of view of my Association, whose membership covers every legitimate theatre from Inverness to Plymouth—and on whose goodwill and assistance every touring manpany in the country depends for its very existence."

"THREE WOMEN AND A MAN."

At Stratford.

Drama, in Four Acts, by Miss Gladys Hastings Walton. Produced for the First Time in London at the Theatre Royal, Stratford, on Monday, Sept. 18.

Thorold Britton ..... Albert Sember
David Britton ..... Roy Metcalfe
Fi-Yen ..... Edward Vivian
Hop Lee ..... H. Arnold Allen
Bates ..... Fred Hodson
Helena Wilmot ..... Lilian Earle
Lola Denton ..... Effie Macintosh
Phyllis Cleveland ..... Elsie Wagstaffe
Zuki ..... Fay Garnet Vayne

Thorold Britton, a famous explorer, is the victim of a designing woman who has been left in charge of his establishment whilst he has been roaming abroad. The story opens with a scene where this woman becomes possessed of the secret of the marriage of a younger brother, David, to "a lady on the 'alls," a comedienne, and, obtaining a letter by David to this person, Lola Denton, she shows it to Thorold on his return. He naturally believes that it is a love letter to Phyllis Cleveland, a young girl grown to womanhood, whom unknowingly he loves, mistaking the feeling for one of brotherly affection. Nettled at this supposed revelation, he proposes marriage to the designing woman, Helena Wilmot, and they are quickly married in order that she can frustrate disclosures as to David Britton's position and Phyllis Cleveland's feelings towards him. But the truth is soon revealed, and Thorold quits the country for San Francisco, where we next see him endeavouring to soothe with the opium pipe his sorrows in a Chinese tea-house. Always Quixotic, he rescues Zuki, a Chinese girl, from the indignity of being sold by her father, Hop Lee, to Fi-Yen as his third wife, and a liaison inevitably follows. In Thorold's Chinese mansion David Britton and his wife, the former Helena Wilmot, and Phyllis Cleveland appear, all intent, in their different ways, of rescuing him from his entanglement; but, though they fail directly, Thorold is indirectly freed from his Oriental protégé, for Zuki designs to sacrifice herself to satisfy the vengeance of Fi-Yen, who fatally stabs her in mistake for Thorold. The latter then sees it is his duty to return to England, and his wife agrees to forgive him for her own ends, but apparently arranges for his Chinese enemy to poison his coffee. Fi-Yen, however, also places poison in the coffee pot, and when Phyllis Cleveland dashes the poisoned cup aside, Thorold's wife, to prove that Phyllis's accusations are false, drinks of coffee poured from the pot, and dies of the poison placed therein by her false confederate. Thus the course is left clear for Thorold to marry the girl who should have been his wife in the first instance.

Miss Hastings Walton has been at some pains to study life in a Chinese tea-house in San Francisco, and a very realistic scene is presented. Mr. Albert Sember played the part of Thorold Britton with no little power. Helena Wilmot, as presented by Miss Lilian Earle, was a trenchant character, with cynical disregard for the conventions. Miss Fay Garnet Vayne gave an effective impersonation of a disingenuous Chinese girl; Mr. Roy Metcalfe as the brother David, and Miss Effie Macintosh as Lola Denton provided what little comedy there was in the play, and Mr. Fred Hodson as the manservant did particularly well. The Chinese characters of Fi-Yen and Hop Lee were admirably embodied by Mr. Edward Vivian and Mr. H. Arnold Allen, and Miss Elsie Wagstaffe excelently played the part of Phyllis Cleveland.

"PEG'S NIGHT OUT."

Musical comedy farce, by Mrs. F. G. Kimberley, produced at the Theatre Royal, Wolverhampton, by Ruby Kimberley and Jack Tully, on Monday, September 11.

Polly Sniff ..... Cissie Cleveland
Gracie ..... Daisy Vince
Phyllis ..... Winifred Hayden
May ..... Violet Esnestine
Brenda ..... Gladys Ernestine
John Thomas Wilkes .... Mr. Kisbey
Franklyn Harcourt .. Frank Esmonde
Peggy Slaughter ..... Gertrude Forde
Billy Henderson ..... Bradley Martin
Robert Slaughter ..... Louis Nanton
P.C. Arestum ..... Sam Bright
Bob Sykes ..... Chas. Lynton
John Howells ..... Chas. Russell

Peggy Slaughter is the adopted daughter of Robert Slaughter, the landlord of the village inn, and is engaged to Billy Henderson, a young workman. An adventurer, named Harcourt, makes their acquaintance, and learns from Peg's guardian that she will inherit great wealth when she comes of age. Harcourt tries to make love to Peggy, and promises Slaughter a sum of £500 when he marries her.

During an altercation Harcourt manages to slip his wallet into Henderson's pocket; and, later in the evening, when all the local talent, which includes several stage-struck maidens, have assembled at the inn, for a rehearsal, Harcourt enters with a constable, and accuses Billy of robbing him; whereupon Billy is searched and the wallet found in his pocket. Harcourt offers to withdraw the charge if Peggy will agree to marry him.

Peggy's foster-sister, Polly, becomes the wife of John Thomas Wilkes, and during the wedding festivities Harcourt turns up anxious to obtain possession of the documents proving Peg's parentage, which are in Henderson's keeping. Peggy is requested to obtain them and bring them to Wilkes' house.

Finally we are introduced to a music-hall with Henderson, John Thomas, and Peggy among the artists. Harcourt and Slaughter, who are in the audience—disguised—are exposed, and the lovers, Peg and Billie, reunited.

The play is very well produced, bright and humorous, and is distinguished by some excellent acting. Gertrude Forde and Bradley Martin sing and act well as Peggy and Billy; Frank Esmonde, as Harcourt, makes a capital villain; Louis Nanton, as Slaughter, creates plenty of fun, as does Kisbey, who, as John Thomas, has some taking songs. Cissie Cleveland makes the most of her opportunities as Polly. A very hard-working and painstaking company also include Chas. Russell, Sam Bright, and Winifred Hayden.

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"THE MERCHANT OF VENICE."

At Brighton.

Opera, in Four Acts, by Adrian Beecham. Produced at the Grand Theatre, Brighton, on Monday, Sept. 18.

Portia ..... Ena Riess
Jessica ..... Desiree Ellinger
Nerissa ..... Ella Milne
Antonio ..... Wilfred Temple
Lorenzo ..... Frank Webster
Salario ..... Dewey Gibson
Gratiano ..... Howard Fry
Bassanio ..... Gregory Stroud
Shylock ..... Augustus Milner
Duke of Venice ..... John Van Zyl
Solanio .....
Prince Morocco ..... Dennis Hoey
Prince of Arragon ..... Andrew Leigh
Launcelot Gobbo ..... H. P. Alwyn
Old Gobbo .....

Shakespeare's "Merchant of Venice," set to music by Adrian Beecham at the age of fifteen, was produced at the Grand Theatre, Brighton, on Monday last. It is a great and brilliant achievement. The young composer has the musical sense, and the power and ability to apply it. His first grand opera was a triumph for all concerned, and with such an initial display the public will expect very great things of him. Tuneful and well balanced, with a note of pure melody running through the score, it was received with gratifying approbation. At times Verdi was brought to mind, but it did not deter from the remarkable talent displayed. The opera was presented by Lady Beecham, and produced under the personal supervision of that great Shakespearean Sir Frank Benson.

Originality was uppermost in all the settings, songs, and ensemble numbers, and a cast of the best star artists made the evening a memorable one amongst many in Brighton, where countless plays have been launched. The composer so young in years never for one moment departed from the book, and the classic beauty of the music fitted in arresting fashion the great scenes, notably the Trial scene, and to hear Portia and the Jew lifting up their voices together was remarkable, and one felt a new era in grand opera had been reached. The Mercy speech was sublime in its beauty and dignity, and the audience, crowded from floor to ceiling, sat listening in breathless intensity. Portia was just the sweet, perfect woman we have ever pictured her, and her songs, "Tell Me Where is Fancy Bred," "I Pray You Tarry," and others were imbued with soulful intensity.

It seems the story of the revengeful Jew accommodates itself with a striking suitability to grand opera. Few would have believed it had they not seen and heard for themselves. One of the finest scenes in the opera is the Casket scene, and one of the biggest triumphs after Mr. Milner's Shylock was Prince Morocco as presented by Mr. Dennis Hoey. Magnificent in its power was the singing of Shylock, and his song of revenge was not merely striking, but his baffled fury and desperation produced great moments, and his acting and singing stamped him still further as the polished artist he is. Charming was his daughter Jessica, and her clear, true voice gave beauty to the sublime music of her song. With Lorenzo, whose work was equally commendable, they scored heavily. Mr. Beecham has written some splendid music for both Bassanio and Antonio. The latter was splendid in the Casket scene, when he also shared the honours with Mr. Dennis Hoey; he (Mr. Gregory Stroud) not only sang but acted with fine effect and conviction, and was cleverly selected for a part fitting him like a glove. Mr. John Van Zyl doubled his part as Solanio and the Duke of Venice, and Mr. Andrew Leigh did the same as Prince of Arragon and Launcelot Gobbo; the latter character brought out his infinite fund of humour in marked fashion. Mr. Wilfred Temple used his fine tenor voice with great effect as Antonio, and very delightful was Miss Ella Milne as Portia's maid Nerissa. Mr. Dewey Gibson and Mr. Howard Fry as Bassanio's friends all bore out the characters of the story, both possessing voices of power and harmony, and others in the wonderful entertainment helped in its faithful production.

There was a magnificent chorus, and all through the ability of the young composer and his priceless art and genius seemed to convey the one word—marvellous. It was near midnight ere the curtain fell on a performance of extraordinary beauty, and the applause and calls showed the general opinion of the work, and everywhere Mr. Beecham was acclaimed as a coming power in the realms of music.

"COMIN' THRO' THE RYE."

At Cheltenham.

Play, in a Prologue and Three Acts, by Miss Constance Stuart. Adapted from the Romance by Helen Mathers. Produced at Cheltenham Theatre and Opera House, on Monday evening, Sept. 18.

Alice ..... Ada Wingard
Milly ..... Kitty Grace
Nell ..... Ena Grossmith
Jack ..... Denys Blakelock
Dolly ..... Frances Davies
Daisy ..... Elaine Harper
Mary ..... Beatrice Norden
Colonel Adair ..... Harry Harmer
George Tempest ..... Owen Cassidy
Paul Vasher ..... Shayle Gardner
Charles Lovelace ..... E. Watts-Phillips
Capt. the Hon. Basil Vestris ..... Rex Caldwell
Silvia Fleming ..... Gladys Newton
Henry ..... Patrick Turnbull
Mason ..... Elizabeth Rosslyn
Nurse ..... Mary Macdermott

In producing this play at Cheltenham, Mr. Percy James Barrow paid an appropriate compliment to the neighbourhood in which the Mathers family have resided for generations, and the town where the gifted novelist was educated; and its enthusiastic reception on Monday night emphasises the need and the desire of the public for the wholesome, if old-fashioned, love story. The master-hand of its producer, Mr. Godfrey Tearle, is evident throughout. The story unfolded in the novel is closely adhered to, the action centring on the glorious Rye Field, a most delightful scene, with the stile in the foreground leading into the manor grounds. In the prologue we meet the seven charming children of Colonel Adair, where the "ugly duckling," Nell, steals the heart of the sombre Paul, and the seductive Silvia seeks the renewal of affectionate relations with him after their estrangement. Act 1 is another beautiful set representing the gardens at Lovelace Hall, on the evening of Nell's first ball. Here we see the betrothal of Nell and Paul, the sneering congratulations of Silvia, and the sinister call to Rome. Sylvia follows him, and her plot to separate them succeeds only too well. Following charming scenes in the manor house play rooms, there is a poignant yet happy ending to "Comin' Thro' the Rye."

Miss Ena Grossmith as Nell gave a life-like impersonation; her youthful charm and dainty winsomeness made her reading of the part irresistible. Mr. Shayle Gardner was no less successful in his study of Paul Vasher. Handsome, commanding, yet slightly sinister, his acting was always forceful, dignified, and pleasing. The love passages between these two were notable for their intensity of feeling. Mr. Owen Cassidy was a splendid foil as the straight, manly lover, George Tempest. Miss Gladys Newton as Silvia Fleming was appealingly beautiful, and she played the part cleverly. Mr. Harry Harmer as the peppery Colonel presented a convincing, lifelike study. Mr. Rex Caldwall was amusing as the Hon. Basil, and Mr. Watts-Phillips was capital as Charles Lovelace. The children were delightful. Mr. Denys Blakelock was a fine, boyish Jack, and the girls were charming. The scenery, by Alick Johnstone, and dresses, contributed to the brilliance of the success achieved.

"OUR FLAT."

At Dover.

By arrangement with Miss Daisy Atherton, Messrs. Arthur Gibbons and Edward J. Norman presented at the Royal Hippodrome, Dover, on the 11th inst., with outstanding success, to a delighted audience, the well-known farcical comedy, "Our Flat." The acting throughout was exceptionally good. The part of Reginald Sylvester, the unsuccessful author, was excellently played by Mr. Leo Heron; it afforded him ample scope for displaying his genuine abilities; whilst Miss Blanche Bijou was delightful as Margery. The rôle of the servant, Bella, was entrusted to Miss Jessica Black, and her richly humorous embodiment proved remarkably effective. Mr. Jack Arnold as Clarence Vane, the artist, was very smart; and Miss Enid de Saxe was a charming Lucy McCullum. The somewhat phlegmatic McCullum, in the capable hands of Mr. Alfred Hudson, left nothing to be desired, and Nathaniel Glover was admirably portrayed by Mr. Arthur Knight. Miss Mary Bradbury's conception of Mrs. Pinchard was most commendable, and to Miss Edith Knight was allotted the part of Madame Volant, which she tackled in a most happy and finished style, and the part of the foreman at the furniture stores was well played by Mr. Edward O'Grady.

"A CASE OF DIAMONDS."

At Torquay.

This detective play, by Sutton Vane, was first produced at the Palace, Ramsgate, on Nov. 7, 1921. A tour under the direction of Mr. P. C. Townsend started at the Theatre Royal, Torquay, on Monday, the 11th inst.

The scene of the play is laid for the most part in what is described as the lounge of a small hotel on the southern coast of Cornwall, and a series of sensational events culminates in a thrilling fight by torchlight, with knives and revolvers, in the cellar of a house in Holborn.

The cast was an excellent one. Miss Christine Silver had comparatively little to do as Phyllis Raymond, but she gave point to every utterance, and in addition, looked perfectly charming in a variety of ravishing gowns. Miss Diana Hamilton as Nina Wilberforce displayed both dramatic power and strong feeling. Of Mr. Julian Royce it is only necessary to say that he dominated the stage, and it would have been difficult to find anyone better suited for the part of the chief crook.

Mr. Sutton Vane, the author, played the rôle of an amateur detective, and was natural throughout; but he is really a light comedian, and his amusing asides were delightful. Mr. Walter Sondes as Raymond was quite equal to every call, and the same might be said of Miss E. Marriott Watson, as Grey, a funereal-looking housekeeper. There were plenty of laughable interludes to relieve the sensational incidents. The Rev. James Larkin, one of the guests at the hotel, as played by Mr. Fewlass Llewellyn, was a capital study, full of natural humour. The play was most favourably received.

DEATH OF ROWLAND BUCKSTONE.

Mr. Rowlan dBuckstone died on the morning of the 13th inst. at a nursing home in Beaumont-street, Portland-place, to the deep regret of his many friends, both here and in America.

The deceased, who was 62 years of age, was the younger son of the well-known comedian, dramatic author, and manager of the Haymarket Theatre, John Baldwin Buckstone, and wa sborn at Sydenham on March 29, 1860. Educated at King's College, London, he made his first appearance on the stage at the age of seventee nas Jack Slang in "She Stoops to Conquer," her father being the Tony Lumpkin. After playing a round of small parts with Mr. and Mrs. Chippendale, he made his first success as Basil Giorgione in Burnand's comedy, "The Colonel," at the old Prince of Wales's Theatre in February, 1881. At the Comedy he appeared as Knickerbocker in the opera, "Rip Van Winkle," and engagements with Dion Boucicault the elder and Mary Anderson followed. He went to America in 1884, and made his first appearance there at the Fifth Avenue Theatre, New York, as Lambert Streyke in "The Colonel," and next toured for some time under Charles Frohman in various well-known melodramas. In August, 1888, he commenced an association with E. H. Sothern, which lasted over twenty-one years, appearing in some thirty important productions, his most successful characters including Goldspink in "The Dancing Girl," Colonel Sapt in "The Prisoner of Zenda," Peter in "Romeo and Juliet," the First Gravedigger in "Hamlet," Dogberry in "Much Ado About Nothing," and Sir Toby Belch in "Twelfth Night."

After an absence of twenty-three years he returned to London in 1907, and with Mr. Sothern and Miss Julia Marlowe appeared at the Waldorf (now the Strand) Theatre as the Nickelman in "The Sunken Bell," subsequently appearing in "Hamlet" and other Shakespearean plays.

He returned to the United States, where he was regarded as the representative Shakespearean comedian, his Dogberry, Touchstone, Sir Toby Belch, the First Gravedigger, Grumio, Launcelot Gobbo, etc., being very fine performances. Mr. Buckstone was more recently associated with Mr. J. K. Hackett, and then with Mr. Cyril Maude, with whom he acted Isaac Wolfe in "Grumpy." Among his last appearances were as Peter Jobs in Pretty Soft," and Laplace in "Debaurau." He was acting with E. H. Sothern and Julia Marlowe up to last April. He came to this country for a holiday in May, and was seized with the illness which terminated fatally. The funeral took place at Chiswick Old Church on Saturday morning.

He was a member of the Garrick Club in London, and of the Players' and Lambs' Clubs in New York. His favourite recreations were automobiling and ballooning. His brother, J. C. Buckstone, is well-known as an actor in this country, as well as in America.

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NEXT WEEK'S CALLS.

MONDAY, SEPTEMBER 25, 1922.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR OCTOBER 16 NOW DUE.

ALBANY WARD THEATRES, LTD.

NOTE.—Rehearsal at all theatres at 1 p.m.

BRIDGWATER PALACE. — "The Orange Club" Concert Party.

CHEPSTOW PALACE.—West End Productions present "Broadway Jones," September 28, 29, and 30.

CHIPPENHAM PALACE.—West End Productions present "Broadway Jones," September 25, 26, and 27.

FROME PALACE.—Oswald Cray presents "The Mormon and His Wives," September 25, 26, and 27.

GUERNSEY ST. JULIANS.—"The Chocolate Soldier" and "The Girl in the Taxi."

JERSEY ALHAMBRA.—Jack Francis.

JERSEY OPERA HOUSE.—"French Leave."

LYDNEY PICTURE HOUSE.—Miss Peggy Williams.

SALISBURY PALACE.—"Femastine" and variety company.

STROUD PALACE.—Les Zasmas, Henri Bekker.

TROWBRIDGE PALACE.—W. Ellis Black's concert party, "Odds and Ends."

WEYMOUTH JUBILEE HALL.—A. C. Brocklebank presents "Behind the Scenes."

YEOVIL PALACE.—Oswald Cray presents "The Mormon and His Wives," September 28, 29, and 30.

RAYMOND Touring France.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Fuller Duo.

HAMILTON HIPPODROME (rehearsal, 1).—John D. Roberton presents "What Cheer!"

IPSWICH HIPPODROME (rehearsal, 11.30).—Dick Ray presents "Kick Off."

IPSWICH LYCEUM THEATRE.—"The Private Secretary."

NORWICH HIPPODROME (rehearsal, 2).—Mollie Butler, Nicol and Nezza, Edward Victor, Billy Bristow, Peel and Curtis, Walker's Juveniles.

NORWICH THEATRE ROYAL.—"Quality Street."

PAISLEY RINK PALACE (rehearsal, 12).—Mary Connolly, MacIntosh and Royal.

PAISLEY THEATRE (rehearsal, 12).—John D. Roberton presents "Stop Your Nonsense."

KENNEDY CIRCUIT.

CANNOCK HIPPODROME. — Miss Ivy Maurice Rept. Co.

DUDLEY OPERA HOUSE (rehearsal, 12).—Charles Seymour and J. C. Campling present "The Broken Melody."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Penrhyn Forster presents "Dainty Ankles."

WEST BROMWICH THEATRE ROYAL.—Miss Ivy Maurice Rep. Co.

LONDON SYNDICATE HALLS.

(See page 19.)

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE (rehearsal, 12).—Albert Whelan, Daisy Dormer, Tom Edwards, T. E. Dunville, Hilda Nelson Trio, Bert Lee, Ringle Bros.

CLAPHAM GRAND (rehearsal, 12).—Arturo Bernardi, Douglas and Jones, Hilda Glyder, Tom Edwards, Barry Burnett, Effie Mann, Laurie Howard, Harry Bedford.

CROYDON EMPIRE (rehearsal, 12).—Jack Pleasants, Gresham Singers, Donovan Russell, Zetta Mor, Franco Piper, Fred Curran.

HAMMERSMITH PALACE (rehearsal, 12).—Dr. Bodie, Morny Cash, S. W. Wyndham, Violet Trevenyon, Sinclaris and Dalva.

HOLBORN EMPIRE (rehearsal, 12).—Jennie Benson, Two Rascals, Ernie Lotinga and company, A. C. Astor, Morny Cash, Sam Hilton.

ILFORD HIPPODROME (rehearsal, 12).—Ernie Mayne, George Mozart, Esta Stella, Woolmer Young, Arthur Brough, Frank Le Dent, Bruce Green, Tina Paynola.

ISLINGTON EMPIRE (rehearsal 12).—Hilda Glyder, Mayne and Sheridan, Hal Wright, Sam Mayo, Tom E. Finglass, Gertie Gitana.

KILBURN EMPIRE (rehearsal, 12).—Daisy Dormer, Syd Walker, O'Gorman Bros., Lucille Benstead, Dan Whitley, Barrett and Clark, Sadler Elsie Quartette, Three Laurels.

LEWISHAM HIPPODROME (rehearsal, 12).—Jack Pleasants, Tom Clare, Kiddy Kennedy, Laurie Howard, Oriental Trio, Pimple and Co., Terry Twins, Harry Champion.

PALLADIUM.—Harry Day's "Rockets."

POPLAR HIPPODROME (rehearsal, 12).—Ernie Mayne, Whit Cunliffe, Fyne and Hurley, Nellie Wigley, J. P. Ling, Alec Fredson and Partner.

PUTNEY HIPPODROME (rehearsal, 12).—Marie Lloyd, and company as booked.

SHOREDITCH OLYMPIA (rehearsal, 12).—Wilson Hallett, George Mozart, Bruce Green, The Haydns, Vera Wooton, Harry Ford, Hymack.

WILLESDEN HIPPODROME (rehearsal, 12).—Archie Pitt presents "Mr. Tower of London."

WOOLWICH HIPPODROME (rehearsal, 12).—Jane Croft, Ern. E. Roma, Tom Stuart and company.

MACNAGHTEN CIRCUIT.

(Rehearsal at all halls at 12.)

BLACKBURN.—Darty and Partner, Five Petleys, Anderson and Nash, O'Brien and Harris, Stan Kavanagh, Bros. Marshall, "Globe of Life."

BRADFORD.—Jack Cromo's "Go-As-You-Please."

BURNLEY.—De Vola and Rex, Sandy Powell, Jack Barker, Fulgora, Cecil Lyle, Texas Two, Archie Hill.

CARLISLE.—"Idle-itis," Scott Argyll, The Dingleys, Fayre Four, Fred Brezin, Delvaine's Marionettes.

HALIFAX.—Megan Bros., Tom Gott, Dudley Dale, J. E. Sutton, Harris Family, Isa Wise, The "Early Bird."

HUDDERSFIELD.—The Bells, George Bolton, Mark Stuart, Ten Taszerwoullths, Ackroyd and Hardy, Jack Charman, Elsa Cowie.

LEICESTER.—Company as booked.

SOUTHAMPTON.—Bros. Huxter, Nicol and Martin, Elma Leslie, Lily Langtry, Penrose and Whitlock, Capt. Charles Erard.

WARRINGTON.—Howe and Hogarth, James Hunter, Fred Hutchings, Minnie Collins, Kenna Bros., Hayden and Nevard, Cowper Bros.

RAYMOND London Shortly.

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—The Bell-Air Trio, May Henderson, Duncan and Godfrey, Dr. Jack Rose, "The Chelsea Pensioners," Rich and Galvin.

BIRMINGHAM GRAND (rehearsal, 1).—Les Nicoletos, Stagpoole and Spier, Carl Brisson and Willard Sisters, George Bass, Kharum, Betty Barclay and Geo. Glover, Manny and Roberts.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12). — Hassan and Lady, Mark Coney.

CARDIFF EMPIRE (rehearsal, 1).—The Foster Productions present "The League of Notions."

BRADFORD ALHAMBRA (rehearsal, 12.15). — Alfredo, Bert Elliott and Doris Brunton, Ray Wallace, George Calver, Three Equals, Nolan and Holt, Coram.

EDINBURGH EMPIRE (rehearsal, 12).—Wylie-Tate Production, "The Virgin Queen."

FINSBURY PARK EMPIRE (rehearsal, 11).—The Westwoods, The Pall Malls, Dolly Elsworthy, Olgar Morsell, Lester, "King Solomon, Junr."

GATESHEAD EMPIRE (rehearsal, 1).—"Buzz Along."

GLASGOW ALHAMBRA (rehearsal, 11).—Harry Green and company in "Welcome Stranger."

GLASGOW COLISEUM (rehearsal, 11).—The musical comedy revue, "Many Happy Returns."

GLASGOW EMPIRE (rehearsal, 11).—Harry Day's new revue, "Crystals."

HANLEY GRAND (rehearsal, 12).—Wylie-Tate production, "Bran Pie."

HULL PALACE (rehearsal, 1).—Nixon Grey, Four Swifts, Dorothy McBlain, David Poole, Ristori and Partner, Jack and Evelyn, Frank Benson.

LEEDS EMPIRE (rehearsal, 1). — De Havilands, Lake and Barrasford, W. V. Robinson, Magford's Mysterious Clock, Connie Browning, Tucker, Nelson Keys and Co.

LIVERPOOL EMPIRE (rehearsal, 1).—Masu and Yuri, Joe and Johnny, Victor Andre, "Memories of Scotland," Daisy Wood, Grock and Partner, Dudley and Stafford.

LIVERPOOL OLYMPIA (rehearsal, 1).—The Wylie-Tate Production, "The Peep-Show."

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate production, "Round in Fifty."

MANCHESTER PALACE (rehearsal, 11).—Scot Gibson, Vernon Watson, Dorothy Ward, Joseph Cheetham, Shaun Glenville, The 10 Frisco Cowboys.

NEWCASTLE EMPIRE (rehearsal, 1).—The Flemings, Daisy Taylor, Mutt and Jeff, Marriott Edgar, "Dolzo," Yvette Rugel, Syd Howard.

NEW CROSS EMPIRE (rehearsal, 1).—The Shentons, Apollo Trio, Winifred Ward, George French, We Three, Jose O'Gorman, Ike and Will Scott.

NEWPORT EMPIRE (rehearsal, 1).—Chinko and Kaufmann, Daly and Healy, Will Evans, Lily Morris, Geo. Jackley, Hicken and Rose, Sylvia.

NOTTINGHAM EMPIRE (rehearsal, 1).—Eric Peacock, Alfred Leonard, Lucas and Inez, Percy Honri, Florrie Forde, Frank E. Franks, Mary Marlowe and Thurston.

PRESTON EMPIRE (rehearsal, 11).—"The Limpet."

SALFORD PALACE (rehearsal, 1).—Gilday and Fox, Bros. Lloyd, Ethel Toms, Herbert Clifton, C. W. Woltard, Weynone and company, May Lilian Levey.

SHEFFIELD EMPIRE (rehearsal, 1).—Boy Ronald, Three Nitos, Syd Moorhouse, The Monks of St. Bernard, Marcelle and Partner, Billy Danvers, Pierce and Roslyn.

SOUTHSEA KING'S (rehearsal, 1.30).—Barker and Tarling, Jack Barty, The Poppescus, Arnaut Brothers, Elsie Carlisle, Cornalla and Eddie, Robb Wilton.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Down South," Frank and Vesta, Osborne and Perrier.

STRATFORD EMPIRE (rehearsal, 1).—Jean Alexander, The Versatile 3, Yamamoto and Koyoski, Towa and D'Hortys, Chas. Withers and company in "For Pity's Sake," Chris Richards.

SUNDERLAND EMPIRE (rehearsal, 1).—"Jack of All Trades."

SWANSEA EMPIRE (rehearsal, 2).—The Foster Productions present a new-style entertainment, "All In One," including Jack Lane, Scotch Kelly, Magini.

VICTORIA PALACE (rehearsal, 11.30).—Geo. and Partner, Tom Clare, Alan Brooks and company, G. S. Melvin, J. H. Scotland, Bert Errol, Daisy Leon, Katrina and Joan.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Sybil."

RAYMOND Continental Tour.

STOLL TOUR.

(See page 19.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—Frank and Somers, Julians, Niblo and Doris, Esme Willard, Herschel Henlere, Victor Kelly, Wright and Hartley.

BRIGHTON HIPPODROME (rehearsal, 12).—The Co-Optimists, Laddie Cliff, Melville Gideon, Phyllis Monkman, Dave Burnaby.

LEEDS HIPPODROME (rehearsal, 12).—Pearl Mitchell, Daimler and Eadie, Auntie and Crazy Cyclists, Norman Carrol, G. H. Elliott, Charlton, Johnson Clark.

LIVERPOOL HIPPODROME (rehearsal, 12).—"The Merchant of Venice."

NEWCASTLE HIPPODROME (rehearsal, 12).—Norton and Simmonds, Marcus, Takeo and Koma Namba, Bert Weston, Joe and Willy, Stanelli and Douglas, Yorke and Adams, Naughton and Gold.

PARIS ALHAMBRA (period commencing Sept. 22, 1922).—"Bichette," Yamayama Troupe, Five Sisters Meerwald, Five Saschoffs, Melody Trio, Pony Boy, Giero Nino and Francisco, Fred Cooper, Raquel Meller, The Seven Russian Lilliputians, Rellow, Fred Pearly, Les Nissata.

PORTSMOUTH HIPPODROME (rehearsal, 1).—The Royal Carl Rosa Opera Company.

SHEFFIELD HIPPODROME (rehearsal, 12).—"The Minstrels of 1922."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Afgar."

SOUTHEND HIPPODROME (rehearsal, 12).—"The Fun of the Fayre."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—Derra de Moroda, Van Allen, Frank Elliston and Co., Westminster Singers, Scot Sanders, Daisy Griff, Walton and Lester.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal,).—Ben Bojamaa Troupe, Dan Bros. and Sherry, Lole and Her Skating Nelsons, Eddie Gray, Molly McCarthy.

ALDERSHOT, ALFRED BERT'S MILITARY HALLS (rehearsal, 12, at Stanhope Theatre).—Romaine and Baker, Young and Little, The Dudleys, Pip and Melinda, Linden Hurst, Mona Ford, Rene Duval, Norton Wall, Nellie Elkin, and pictures.

ASTON HIPPODROME (rehearsal, 12).—Horace Hunter and Co., Carlotta Mossetti, Harry Taft, Les Klicks, Tom Lee.

BATH PALACE THEATRE (rehearsal, 1).—"Giggles" revue.

BRIDLINGTON SPA.—"Brown Sugar," 3 nights, "Sybil" 3 nights.

COVENTRY HIPPODROME (rehearsal, 1).—Chas. Elstree, Daunton Shaw Troupe, Little Vera Kitchen, Ernest Mitchell, Videau and Kirby.

EDINBURGH THEATRE ROYAL (rehearsal, 12).—Henry Lees' "Nick Nacks" revue.

EDMONTON EMPIRE (rehearsal, 4).—Hedges Bros. and Jacobson, Queenie Leighton, Lynn and Lynda, Takase, Whit Cunliffe, and company as booked.

EXETER HIPPODROME.—Tom Payne and Vera Hilliard, Pearl Beresford, Dennis Trio, Bain and Hill, Scala and Lillian, Les Robertys.

GLASGOW PAVILION (rehearsal, 11).—Ruth Vincent, Hayman and Franklin, Terry Wilson, Arthur Jacobson, Duncan and Atkinson, Hal Bryan.

KEIGHLEY HIPPODROME (rehearsal, 12).—Gwladys Stanley and Her Little Sunbeams, Ellis Drake and Co., Ethel Bull, Ben Said, The Reegoes, Allan Hanbury, The Orpheus Trio.

KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Walter Passmore presents "Tit Bits."

LLANDUDNO PALLADIUM (rehearsal, 11).—Victoria Carmen, Jean Schwiller, Charlbert Brothers, Vivian Foster, Bruce McLoud, Fred Maitland, Lilian Fitzroy.

LUTON PALACE THEATRE (rehearsal, 12.30).—Byron and Byron, Victor Gould, Tubby Turner and Partner, Rubie Le Drury, Harry Gunn.

NORTHAMPTON NEW THEATRE (rehearsal, 12.—"Sammy in Society."

PENGE EMPIRE (rehearsal, 12).—"Bull-Dog Drummond."

READING PALACE THEATRE. — "Shuffle Along."

SHOREDITCH (LONDON). — Royal Southern Singers, Syd May, The Auklands, Billy Mason, Just We Four, Tom and Neil, Hilda Rubens, Wright and Humber, The Soga Trio.

WALHAM GREEN GRANVILLE THEATRE (rehearsal, 12).—George Parr, Lura and Kaley, Kitty O'Shea, Those Four, The Capital Three, Rose Cambry, Varney and Butt.

WIGAN HIPPODROME (rehearsal, 11.15).—Henry Martinez and Co., Campbell and Scott, Dorothy B. Lloyd, The Three O'Connor Girls, Martyn and Florence, Leo Bliss, The Carthy Brothers.

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By WAL PINK.

1922	... July	31st	Empire, Holborn.
,,	... Aug.	7th	Hippodrome, Nottingham.
,,	... ,,	14th	Jersey.
,,	... ,,	21st	Bridlington.
,,	... ,,	28th	Empire, York.
,,	... Sept.	4th	Palladium, Llandudno.
,,	... ,,	11th	Palace, Manchester.
,,	... ,,	18th	Empire, Chatham.
,,	... ,,	25th	Alhambra, London.
,,	... Oct.	2nd	Empire, Hackney.
,,	... ,,	9th	Empire, Chiswick.
,,	... ,,	16th	VACANT.
,,	... ,,	23rd	Empire, Wood Green.
,,	... ,,	30th	Empire, Ardwick.
,,	... Nov.	6th	VACANT.
,,	... ,,	13th	Empire, Shepherds Bush.
,,	... ,,	20th	VACANT.
,,	... ,,	27th	VACANT.
,,	... Dec.	4th	Palace, Leicester.
,,	... ,,	11th	Hippodrome, Bristol.

Wire for above Vacant Dates to:—

EDWARD CRANSTON,
19, Sackville Street, Piccadilly, London, W.1.

Madame Karina in three of the characters she portrays in the delightful ballet "Fisherfolk," which is this week a very attractive feature of the programme at the Woolwich Hippodrome.

MAGICIANS' CLUB DINNER.

The eleventh annual dinner of the Magicians' Club was held on Sunday evening at the Imperial Hotel, Russell-square. Mr. Arthur Prince made an excellent chairman, and the company assembled included most of the well-known magicians of to-day. Among those present were Mr. Carl Hertz, Mr. Louis Gautier, Mr. Neville Maskelyne, "Hermalin," Mr. Alan Shaw, Mr. Douglas Dexter, Dr. Walford Bodie, Mr. Herbert J. Collings, Mr. Max Malini, the guest of the evening, Mr. Oswald Williams, and his charming wife, Miss Rae Warwick, Mr. and Mrs. Facer, and Miss E. Caraknel.

After the loyal toasts had been duly honoured, the chairman announced that he had a cablegram from America from Houdini wishing them success. Telegrams were also read from Mr. David Devant and Mr. and Mrs. Lester.

The chairman, in his opening speech, referred to the wonderful progress the club had made. They had over 500 members and aimed at 1,000, particularly now that the ladies had come in. The ladies, he said, were all magicians; those men that were married understood this, and those that were engaged would soon. Mr. Prince went on to refer to his old friend Max Malini, who, he said, had been trying to get into the Magicians' Club, but had been refused, because they wanted to make him an honorary member. Mr. Prince then pinned the medal of membership on Mr. Malini, and the latter, who was down on the programme to make "a suggestion," said that he thought a committee should be appointed and every week five or six magicians should go to the hospitals to entertain the sick.

During the evening a presentation was made to Mr. Oswald Williams, on behalf of the Club, by Mr. Arthur Prince, who referred to Mr. Williams as the first magician of Great Britain to-day. Oswald Williams, he said, had reached the end of the long road of success through hard work, and, having got there, he knew how to hold on. There were not many who had reached the heights at his age, and he was worthy of the position he had attained. Mr. Prince then handed Mr. Williams a silver casket in which reposed an address containing the united good wishes of the Club.

Mr. Oswald Williams, in returning thanks, said for once he was right out of his depth. He had tried since he was five years old to be a conjurer, and had been right up the thorny road. He had only two sweethearts—conjuring was one, and Rae Warwick the other, and on their joint behalfs he thanked Mr. Prince and the members of the Club.

Later Mr. Williams referred to the fact that that was the first function of the Magicians' Club at which Mr. Neville Maskelyne had been present, and he proposed, and Mr. Prince seconded, that both he and Mr. Clive Maskelyne be members. This was carried unanimously, and Mr. Neville Maskelyne responded.

The programme arranged included an overture from Mr. Rupert Winston (whose orchestra played some capital selections during dinner)

"East of Suez" in Book Form.

Mr. W. S. Maugham's play in seven scenes, "East of Suez," which was successfully produced on the 2nd inst., at His Majesty's Theatre, has been issued in book form by William Heinemann, playgoers and others interested being thus afforded an opportunity of making the acquaintance of the new production by means of the printed word.

FOR NOTES on FELDMAN NUMBERS

See page 20.

BILLY LEONARD

HIPPO., SHEFFIELD "The Last Waltz."

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NOTICE TO ARTISTES.

There are a few vacancies for our Front page Portrait spaces.

Details and rates—which include cost of block—may be obtained on application to

The Advertisement Manager.

THE FILM WORLD TO-DAY.

By W. G. FAULKNER.

Everybody is offering advice to the film industry, under the impression that advice will cure it of all its troubles. A little help is worth columns of advice, especially now that we are at the dawn of a new development in moving picture entertainment. That little help I hope to give each week in these columns.

We are just emerging from the worst period ever known in the history of the film world, but if there are any who believe that the future is black, that daylight saving, fine summers, the craze for lawn tennis, or the popularity of dancing halls are going to beat the moving picture as a public entertainment, then they had better get into some other business. They are beaten before they start.

Nothing can stop the recovery of the film industry and the coming of a great popularity but the foolishness of those who do not know, and cannot tell why the public mood varies, blowing now hot, now cold, and occasionally dropping into somnolence.

The future of the film industry depends entirely upon the quality of the entertainment it offers. The long-drawn-out drama, padded with piffle to make five or six reels, has had its day. Film-making has got to come down to the practical policy of the up-to-date newspaper. Screen waste has been the worst enemy of the film; screen economy will be its best friend.

Just as the best newspaper leaves out the news that does not matter, and ruthlessly throws away the trimmings that once filled out the article to the orthodox length, so must films be made full of meat, crisp, and full of action.

When the day comes that every picture tells a story, the picture theatre will not hold all who want to watch a story told in pictures. That day is coming.

A Million and a Half New Patrons.

There are plenty of signs of an awakening to this fact. A successful newspaper does not thrive upon featuring one thing and treating the rest as fill-ups. It finds out the greatest number of subjects in which people are interested, and deals with all of them in an informative style. The example of the successful newspaper is going to be followed by the film industry, which will enlarge the circle of its patrons by its variety. The British people love the moving picture, but there are not enough of them who love it. To make them do so is the business of the film industry as a whole. People only love what they want.

It seems hardly to be known—it certainly is not realised—that since 1912 a million and a half boys and girls have reached the age of sixteen—each one a potential patron of the picture theatre.

The production of British pictures this year has fallen very low, in spite of the efforts of the firms who are members of the British Film League. And with a few exceptions the entertainment quality of British pictures is not advancing in the same ratio as that of American. It is a significant fact that of the six "long run" films now being shown in London—three in legitimate theatres—only one is British. These are the pictures that will "clean up" in London, and then go to the provinces with enhanced reputation and added value, packing theatres wherever they are shown. At any rate, their names and London records will be well known in the provinces, and upon these they will stand or fall.

Competition for Theatres.

And there are others in the offing waiting for a vacant screen. Competition for theatres in which the big films can be shown is now very keen, and is likely to increase with the marked success of most of the big six. What is going to be done with the British super-pictures?

Film artists are watching the new phase with much misgiving. The worst season in their history has not yet ended; there are no signs to-day that 25 per cent. of those now out of work will get an engagement on this side of Christmas. How hundreds of them exist is a mystery, but they do exist and wear a smiling face through it all.

The American Magnet.

I believe that about £4,000,000 have been invested in the picture business of this country, but some who started out to make pictures are finding it more profitable to buy—and sell. Some are excusing their actions by asserting that this country has no producers, artists, nor scenario writers worth talking about. If that is true, it explains why seven or eight of the greatest producers of America are of English birth, that 50 per cent. of the artists are natives of this country, and that some of the best story and scenario writers in the United States have either been called to America or have gone there and made good.

Why should Elinor Glyn, Sir Gilbert Parker, Somerset Maugham, and other well-known writers, find their abilities more appreciated in Los Angeles than in London, while some of our producing concerns are content to buy bundles of third-rate novels and hand them over to a scenario writer to write the continuity for the film? The general reply to this question is that while America has a world market we have only a home market. That is not true.

"Squibs" in the States.

In subsequent issues I will give a few facts about the methods of production in some British studios, but in the meantime it is enough to point out that America has bought practically every worth-while British film of the past two years, and that she has just acquired, amid a chorus of praise from critics who never give anything away, the Welsh-Pearson picture, "Squibs," which is described as the best British picture yet, and is to be exploited throughout the United States as "Me and My Gal."

For a long time America has desired to see British pictures, but she naturally wants the best. If the cinemas here do not get the best American pictures it is the fault of the booking managers and others responsible for the entertainment in our theatres. I am glad that managers are becoming more wary and are making a greater study of the thing mis-named psychology—the great god of the American film industry. Devotion to this cult will bring its reward, for public success is impossible without knowledge of public wants.

Far too much stress is laid upon what are called trade shows, which so often are not attended by the trade but by a heterogeneous public which some renters take as representative of the public who pay to see pictures.

The "Try Out" Is Here.

In the United States, trade shows have been a declining feature of exploitation for some time, threatening to die right out. The "try out," or the "long run" policy in a big city is gaining ground there every month, and, as we now know, has spread to London. Some exhibitors I know are dreading the spread of this system, believing that it will result in the closing of small theatres, and the end of the programme picture in some of the bigger ones. Wouldn't it be better to take advantage of the public interest which has been aroused by the exploitation of the big six? When Oxford-street first began to make a display in boot shops, did the smaller men turn tail and flee? They opened more boot shops, until Oxford-street became the biggest boot-shop street in London, and in all Britain.

Tell the People.

The real secret of success in the picture theatre lies in the art of telling the people. How can they know if you do not tell them? The day has long gone past when people thronged the cinemas to pass away the time, and made a habit of doing so two or three times a week. How is it that all London knows that "The Birth of a Nation" is being shown at the Scala, "The Storm" at the New Oxford, "Nanook" at the New Gallery, "The Four Horsemen of the Apocalypse" at the Palace, and "Nero" at the Philharmonic Hall? They have been told in such fashion that all London has heard the news.

After much chopping and changing the Cinematograph Exhibitors' Association seems to have made up its mind that the "Tell the People" movement is a matter which concerns it as an organisation, and there is now definite talk of doing something to counteract the insidious attacks on the film, made in the columns of the newspapers, principally through letters to the editor.

Many years ago a well-known organisation set out to accomplish an amendment of the law relating to vaccination, and succeeded after more than a ten years' campaign. The system adopted was very simple. The country was divided into areas, for each of which one correspondent was appointed. His business was to watch the newspapers in his area for every bit of news, letters, or comments on the subject, and few ever missed anything. On publication of anything which might suggest something inimical to the cause which he was defending, he would write a letter to the editor in reply, full of information, of facts, and sometimes of figures that made editors—even if hostile to the cause—print the letters, so interesting and informative were they.

The film industry can do just as well if it will adopt the right methods, and give the newspapers the right material. And some of it should be of the nature of the counter-attack. Anything that will make people talk films is better than silence.

Why Forget the Stars?

How is it that we have lost the art of making the personalities on the screen real living, interesting individuals? We seem to have degenerated into the state of mind when flapdoodle for flappers is the best thing that can be done for film stars. How is it that the people in this country know the names of American film stars better than they do those of our own country? It is idle to pretend that people do not take an interest in the personalities of the screen, but they are not so full of information about those of to-day as they were of those of a couple of years ago.

When I was in New York, "Constance Binney" was swinging in electric signs on the top of a building in Times-square. There she swung from five o'clock in the evening until past midnight for months on end until everybody must have been wishing they could see this wonderful electric swinger on the screen. When she had swung herself into a New York and finally a nation-wide fame, she was shown on the screen, and everybody went to see her.

Sports Films Going Strong.

Mr. I. B. Davidson, who, as becomes a member of the National Sporting Club, is a great believer in sports films, as most of his recent and very successful productions show. "The Call of the Road" gave the first great proof of the love of the British people for sport, and subsequent pictures from his studio have kept the sport flag flying. Now I hear that Arthur Rooke, who is more of an artist than a sportsman, albeit having a practical knowledge of, and love for horses, is busy making "The Sporting Instinct."

Betty's Star in the Ascendant.

Betty Balfour will be the big attraction in the cinemas during the autumn and winter, for she will star in at least three pictures which Welsh-Pearson will release during that period. There are "Mord Em'ly" and "Wee Macgregor's Sweetheart," already heavily booked, and "Squibs Wins the Calcutta Sweep," which is to be trade-shown on the 28th, and released two months from that date, with the certainty that the little lady will be a big box-office proposition.

Despite alluring offers from people who know the pull she has with picture-theatre patrons, Betty will remain with Welsh-Pearson. If she has a great sense of humour—and she certainly has—she has an equally great sense of honour.

Nobody need be surprised to find that during the next six months she will be the most-talked-of artist in this country, for she has proved in the pictures already trade-shown that she holds a unique position as our great little film comedienne, great enough, in the opinion of some of her admirers, to challenge comparison with any film comedienne in the world. I know of none who can surpass her.

The Only Dick On Horseback.

"Dick Turpin's Ride to York," shown by Stoll's this week, will be very acceptable wherever romance, daring horse-riding and wild adventure are appreciated. The story is not a great one, but then Dick Turpin's own story, as it has come down to us, is not nearly so great as his exploits which have for so many generations thrilled the youth of this country. There will be few of the older boys who will not want to see on the screen the story with which they are so familiar. If the acting is not remarkable, the thrills are there, and Dick, played by Matheson Lang, is sure to be a great favourite, and provide a surprise for the older generation, who could not have been aware that the actor was such a fine horseman!

More than ordinary interest attaches to W. and F.'s "Famous Poems" films based upon the late George R. Sims' best-known ballads. The five, including "The Old Actor's Story," breathe just the kind of sentiment—sickly as it may seem to some—which stirs the emotions of patrons who believe that only good sentiment is good entertainment.

Actor's Book on a Film.

I hear that Capt. Henderson Bland, the well-known actor, has just completed a 20,000 word book for Hodder and Stoughton on that very remarkable film, "From Manger to Cross." Capt. Bland was just thirty-three years of age when he was chosen by Sidney Olcott to go to Palestine to play the Christus in this film, which was first shown at the Albert Hall in 1912-13 to 600,000 people. A few months ago it was revived in London, meeting with great success, the Bishop of London speaking in praise of it at a Good Friday meeting and in St. Paul's Cathedral on Easter Day.

I understand that one of the biggest picture theatre circuits in this country has decided to book the film to all their theatres for a week's showing in each, and that they are going to make a big splash with it, knowing that this picture will make lots of new friends of the cinema. This is certainly the day of exploitation, and from all I hear this circuit is going to set the pace to everyone who aspires to know something of showmanship.

Screen Struck!

Well-merited punishment for a film vampire who took the money of screen-struck men and women is not likely to deter the stupid people who are crazy to see themselves upon the screen from paying money to people who offer to train them to act before the camera and guarantee to put them into a film.

WELSH, PEARSON & CO., LTD.,
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ENTERTAINMENT FINANCE.

African Theatres.

NORTH OF ENGLAND CINEMAS.

Conditions on the Stock Exchange continued quiet and uninteresting during the past week, the Entertainment Section providing no exception to the general dullness prevailing. The political and economic situation in Europe, together with the strife in the Near East, helped to restrict the volume of business, which is never great at this period of the year. In fact, as one financial sage put it, markets were suffering from a surfeit of unpalatable "Turkish delight."

Share price movements in the Entertainment market were few, but on the whole quotations remained steady. Coliseum Syndicate £1 shares lost half-a-crown early in the week, but that was the only adverse movement recorded in the Theatre and Music Hall group. On the other hand, Theatre Royal, Drury Lane, put on 1/16 at 13/16.

Among cinema issues Stoll Picture Productions gained 1s. 3d. at 7s. 6d., and Provincial Cinema Theatres Cumulative "B" Preference closed the week 6d. higher at 11s. 6d., after dropping to 11s.

PRESENT PRICES.
CINEMA COMPANIES.

Company.	Stock or Share.	Issued Cap. £	Price.
Provincial Cinema Theatres ..	£1	500,000	1-1⅛
Do. 10% Part. Pref. Ord.	£1	1,000,000	7/0-7/9
Do. 7½% Cum. B. Pref.	£1	600,000	11/0-12/0
Do. 7½% Cum. A. Pref.	£1	100,000	⅞-1
Stoll Picture Theatre (Kingsway)	10/-	150,000	10/0-11/3
Do. 8½% Cum. Pref. ..	£1	150,000	⅝-¾
~~Do. 7% 1st Mort. Debs.~~	~~Stock~~	~~100,000~~	87-92
Stoll Picture Productions	£1	200,000	⅝-¾
Do. 8% Cum. Part Pref.	£1	100,000	⅞-1⅛
Associated Provincial Picture Houses ..	£1	400,000	⅝-¾
Do. 7½% Cum. Pref. ..	1s.	100,000	6d
Do. 7% Debs.	Stock	25,000	43-45
National Electric Theatres	10/-	30,500	½-⅝
Do. Deferred	1/-	1,000	9/6-10/6
London Palace (1921)	£1	203,787	⅝-¾
THEATRE AND MUSIC HALL COMPANIES.			
Alhambra	£1	79,500	⅞-1
Coliseum Syndicate ..	£1	70,588	2-2⅛
Do. 7% B. Pref. ..	£1	70,588	12/6-14/6
Do. 6% Pref.	£1	44,000	⅞-1
London Pavilion ..	£5	130,000	1¼-2¼
Do. 6% Cum. Pref. ..	£5	50,000	2-2½
London Theatres of Varieties	£1	400,000	⅝-¾
Do. 7% Cum. Pref. ..	£1	100,000	11/0-11/6
Metropolitan Theatre of Varieties	£1	45,007	7/9-8/3
Moss Empires	£5	560,000	4½-5⅛
Do. 5% Cum. Pref. ..	£5	478,785	3¾-3⅞
Oxford	£5	100,000	3¼-4
Theatre Royal, Drury Lane	£1	125,000	1-1⅛
United Varieties Syndicate...	£1	35,169	⅝-¾
Variety Theatres, Consolidated	£1	137,007	1-1⅛
Victoria Palace ..	10/-	80,000	1-1⅛

Theatre Profits in South Africa.

Judging by particulars issued by the directors of African Theatres, Ltd., in order to comply with the regulations of the London Stock Exchange in connection with an application for leave to deal in 100,000 shares, theatrical enterprise in South Africa is meeting with a fair amount of success. The above-mentioned undertaking was formed in 1921 to acquire as a going concern the theatre and cinema business of the African Theatres Trust. The whole of the capital—£500,000, in 490,000 Ordinary and 10,000 Founders' shares—has been issued, 400,000 shares, including the Founders' shares, being allotted to the vendors as fully paid, in satisfaction of the purchase price, the balance of £100,000 being subscribed by the public.

The vendor company was incorporated in 1913, and owns houses in Johannesburg, while others are to be erected in Cape Town and Durban. The first year's working gave a net profit of £8,200, and the company progressed until, in 1920, the profit reached £136,800.

The application for leave to deal in the company's shares, already granted by the Johannesburg Stock Exchange, was allowed by the London Stock Exchange on Friday last.

Reduced Cinema Profits.

The industrial depression prevailing in the North is reflected in the accounts of the North of England Cinemas for the past year. Against a net profit of £25,000 earned in the first year of the company's existence, the results for the second year, despite the fact that revenue benefited by the receipts from the new West Hartlepool Palace, show the reduced profits of £19,400. A dividend of 5 per cent. has been paid, against 8 per cent., and this time there is nothing to carry forward compared with £600 brought into the accounts.

Menagerie Company's Failure.

The creditors and shareholders of the Arena and Stage Menageries Company, Ltd., met at Carey-street on Friday last to receive the Official Receiver's report on the compulsory liquidation of the concern.

The Official Receiver stated that the company was incorporated in March, 1920, with a nominal capital of £10,000 for the purpose of conducting the business of theatre and cinematograph proprietors, specialising in animals.

An account of two years' trading showed a gross profit of £467, against which salaries, rent, and other expenses had to be charged, leaving the heavy loss of £10,000.

The statement of the company's affairs showed liabilities £1,678, assets £104, and a total deficiency of £10,538. The meeting decided to leave the liquidation in the Official Receiver's hands.

BARTHOLOMEW LANE.

NEW COMPANIES REGISTERED.

BULLEN AND BROOM FILM COMPANY, LTD.—Regd. Sept. 13. Bells Buildings, 34, South John Street, Liverpool. To carry on the business of providing public exhibitions, amusements, and entertainments to produce and exhibit animated pictures. Capital £1,500 in 1,500 shares of £1 each. Directors, F. C. Bullen, 59, Singleton-avenue, Prenton, Birkenhead; H. J. F. Broome, 43, Zig Zag-road, Liscard, Wallasey.

ELTHAM PICTURE HOUSE, LTD.—Regd Sept. 8. To acquire land situate at Eltham, London, having a frontage to High-street and Well Hall-road, and to erect and carry on thereon a cinematograph theatre or picture house, to be known as the Eltham Picture House. Capital £50,000 in 50,000 shares of £1 each. Directors: S. N. Metcalf, J. H. Freeman (first directors). Subscribers: G. E. H. Reader, 35, Coleman-street, E.C.2 (solicitor); J. N. Ropiter, 35, Coleman-street, E.C.2 (solicitor).

THE WEEK'S RACING.

Yarmouth, Ayr, and Newbury.

AFTERMATH AT DONCASTER.

Public form triumphed once more over home reputation when Lord Lonsdale's Royal Lancer galloped home an easy winner of this year's St. Leger with his stable companion Diligence amongst the also rans. The winner had performed really well in all the races he has contested this year, winning in good style at Nottingham, carrying on in the same successful vein at Pontefract, where he easily beat the Irish horse, Ulula, at practically level weights. Then came the Chester duel with Fred Power, which threw so many off the right track. They met in the Dee Stakes, where Fred Power, in receipt of 7lb., beat him a couple of lengths. At the time the adherents of Royal Lancer expressed the opinion that the colt did not give his best running on the soup plate, and their opinion received vindication when Royal Lancer easily turned the tables on Fred Power at Windsor over the mile and a quarter of the Royal Windsor Handicap, on only 3lb. better terms. Well, there it is, a good open sheet, turned down, by the great majority, because the stable had a better colt on home trials. Indulgence, on his public running, was off the map, as he had the devil's own trouble to shake this moderate colt off at Goodwood, and Caleb was conceding 8lb.

Silurian ran on stoutly to gain second place, and we hope that the note that this colt had come on tremendously and could be depended upon to get the distance was of benefit to our readers. It is very clear that whereas he has improved rapidly his old opponent Villars, who looked to hold him on Ascot running, has not done so. Villars was funking hard in the paddock while Silurian was preparing for business.

Ceylonese, who ran up third, was also regarded as a second string, the handsome Bucks Hussar being preferred, and starting at a lesser price. The one is a flat-catcher, the other is a good game colt, and we would sooner bank on Ceylonese and lose than take a hand with the Hussar again. Ceylonese is sure to win good races, whereas Bucks Hussar may be numbered with the Sarchedons.

Two Step a "Smasher."

On Thursday Two Step, representing us in the place of Roman Bachelor, who did not run, scored a real triumph in the Portland Plate, winning at 14 to 1—against a quite representative field—and this with the welter of 8st. 10lb. in the saddle, for a three-year-old. Beyond doubt this is the best three-year-old in England at this distance, and weight seems a secondary consideration with her. There is always such a temptation to find one with a few pounds allowance, and many sailed in with Tetrameter, the Stewards' Cup winner, and others, but with these sprints especially the thing to do is to find the fastest horse in the race, and if there is any chancing to do then chance the weight being a little over burdensome.

Most of the events of St. Leger Week floored the talent, the heavy downpours making the going impossible for all but the mudlarks. The result of the Rufford Abbey Handicap, which usually has a big bearing on the Cesarewitch, must be taken with a pinch of salt.

Double Glory completed the rout by easily winning the Alexandra Handicap, running home six lengths ahead of Arravale, who was certainly conceding a lot of weight, but did not look overburdened with 8st. 4lbs.

The sole favourite to score on Thursday was Soubriquet, and a special note should be made of this, as beyond all doubt the filly is coming on every day and will win a big handicap before the season is out. She is not out of the Cambridgeshire by any means.

Double Hackle and the Cesarewitch.

The Doncaster Cup resolved itself into a terrific duel between Devizes and Double Hackle, the former winning by a head, and the difference in weight between them was 8lbs. only. Now turn back to the Ascot Stakes, in which race poor old Devizes was asked to concede just over two stone to Double Hackle. It takes a good woolled one to stand for that sort of thing, but he had his revenge here, although it was only a head.

Now comes the question about what sort of chance Double Hackle holds for the Cesarewitch with 9st. Well, personally, we think he is out of it, and would sooner stand on Air Balloon, if in condition to do his best on the day of the race. He put up a great fight in the Great Yorkshire Stakes, but happily our selection, Irish Belfry, there had the better of him. He nevertheless was giving her nearly 2st., and it was a great performance.

There is plenty of time to go over the Cesarewitch and Cambridgeshire chances, but we hope to find something to beat this in the distance race, and are somewhat keen on having found the right trail so far as the Cambridgeshire is concerned.

After having had a fearful stinging up in mid-week, backers came into their own again on Friday, and after Serves All had served none, except the pencillers, in the first race, Leighon Tor, Devizes, Brownhylda and Dunks Green did yeoman service on behalf of the punters.

Hints for the week.

On Wednesday, at Yarmouth, we think our readers will be well advised to follow PALOMIDES for the Norfolk and Suffolk Handicap. He is now at his best, and a little better class than the rest of the entry. COTTAGE also has a task well within his compass in the Nelson Plate.

At Ayr, DREAM GIRL is worth a little investment for the Craigengillan Maiden Two-year-old Plate, and TRANQUIL should be followed for the West of Scotland Foal Plate.

On Thursday, at Yarmouth, NYMPHALA will want beating for the Yare Selling Plate, and WEST COUNTRYMAN should be followed for the Durham Handicap. At Ayr, if ORPI runs for the Ayrshire Handicap, back him; the danger is Forerunner, who, in any case, should be sound each way.

On Friday, at Newbury, it will take a smart one to beat MISS WHITE for the Letcombe Selling Nursery, and for the Highclere Nursery COUNT TRACY each way is sure to want a lot of stopping, the danger being the top-weight, Tornaveen.

On Saturday the Newbury Autumn Cup is the principal attraction. So many are engaged in the Cesarewitch that prophecy is difficult, as all do not want to pick up a penalty as Yutoi did last year. We shall stand on SANGRAIL each way, and next to him like Arravale. The Donnington Castle Maiden Plate rests between KARL and Kinsman, and we like them as placed, while for the Whatcombe Handicap the well-handicapped THELMA will want a lot of beating.

ANSWERS TO LEGAL QUERIES.

[Legal questions are answered by a Barrister, and all letters must be accompanied with name and address of writer and pen-name if to be used. No original documents should be sent, but copies only. Letters should reach this office by first post Friday for reply in ensuing issue of "The Era."]

M. E. C.—Since you definitely engaged rooms you cannot take, you are at least liable for one week's rent if you notify the landlady beforehand, otherwise till a proper notice expires. If, however, the rooms are let the landlady can only claim the actual loss in not letting, or letting below your agreed terms.

TROUBLED GIRL.—You are bound to fulfil your agreement if able, but if your default is owing to illness no claim can be sustained against you.

CELANDINE.—Your friend's will is perfectly good, and you will receive the legacy given you in the name by which you are usually known. If left you in your professional name it will be advisable that should be stated to avoid expense.

M. S. R.—Though your wife has been living apart from you for some years there being no divorce or separation order she will take all your property up to £500 if you die without a will and there are no children of the marriage. If there are, she will take one-third absolutely and the rest be divided among the children. I assume no freeholds.

CONSTANCE.—A promise of marriage by a minor is wholly ineffective even if he keeps company with you after he is 21, unless he renews the promise after he comes of age.

HORACE B.—Imprisonment for failure to keep up the payment to your wife ordered by the magistrates does not wipe out the arrears. If your changed means leave you incapable of keeping up the weekly payments ordered, apply to the Court to reduce them, giving your wife notice of the application beforehand.

CARMEN.—The Rent Act forbids a greater profit to be made on furnished lodgings than 25 per cent. over the normal profit that could be made before the war, that is on 3rd August, 1914. But all sorts of expenses have gone up since.

D. E. W.—There is practically no change in the divorce laws at present, and no likelihood for some time to come. Such reforms are slow and ecclesiastical opposition strong.

JOHNNY.—The Act permitting marriage with a deceased brother's wife is retrospective—like the Deceased Wife's Sister's Act—and there is no need for you to get married again.

BENJAMIN.—If you were seriously injured through part of a public-house sign falling on your head while you were walking on the pavement, you can claim damages from the occupier or the owner of the premises, whoever was responsible for the repairs.

BOB THOMAS.—If you find that your fiancée has fianceed herself to another man while you supposed her to be engaged to you, you can break your engagement without further ado without fear of any action for breach, even if she now promises to let go the other string.

SEYMOUR.—I am afraid there is nothing doing in a return of your Victory Bond Club investment. The official receiver holds out little hope.

HOLYOAKE.—Your agreement states that you are engaged for a term, providing that "if the theatre is closed by reason of fire, death in Royal Family, *or any other cause whatever*," it shall be null and void. You are now told that in consequence of a failure to make satisfactory arrangements the theatre will not open, and the above clause is relied upon. But the Courts have held quite clearly that "any other cause whatever" means any cause beyond the control of the contractor, and the fact that he will not pay for alterations required will not discharge his liability to you under the contract.

Popular Masked Carnival.

Celebrity spotting will be one of the principal features of the masked carnival ball at the Palais de Danse, Hammersmith, on Tuesday, Oct. 10, when the social, theatrical, cinema and business worlds will all be dancing in aid of London's civilian blind.

Prizes will be given for many different things; one competition will be guessing the identity of certain celebrated masked dancers. There will be a mystery bran-pie, presided over by half-a-dozen popular stage and film stars, and lucky customers will draw from the pie numbered tickets, which entitle them to valuable prizes. For the best fancy costumes there will be six prizes—three for ladies and three for men.

The Committee includes the Duchess of Rutland, the Duchess of Sutherland, the Countess Fitzwilliam, Lady Diana Duff Cooper, Lord and Lady Terrington, the Earl of Leicester, Field-Marshal the Earl of Ypres, Miss Gladys Cooper, Miss Fay Compton, Mr. George Robey, Miss Clarice Mayne, and Miss Flora le Breton.

The Hornsey Players commence their season on Saturday, Oct. 14, when they will produce "As You Like It." The performance of Shakespeare's comedy will be followed in February by G. B. Shaw's "Pygmalion," and "Paolo and Francesca," by Stephen Phillips, is another play decided upon for a later date.

ON THE ROAD.

PLAYS.

AFGAR.—Sept. 18, Hip., Boscombe; 25, Hip., Southampton.
* ANGEL FACE.—Sept. 18, O. H., Blackpool.
* ANN (BOTTOMLEY AND MAULE).—Sept. 18, Ilfracombe and Minehead; 25, Cromer, Sheringham.
* BAT, THE.—Sept. 18, T.R., Brighton; 25, Grand, Swansea.
* BAYNTON (HENRY) CO.—Sept. 18, Grand, Leeds; 25, T.R., Rochdale.
* BEGGAR'S OPERA (BLUE).—Sept. 18, Bognor; 25, Palace, Ramsgate.
* BEGGAR'S OPERA, THE (RED).—Sept. 18, P.O.W., Birmingham; 25, Ramsgate.
* BELLE OF NEW YORK.—Sept. 18, Aquarium, Yarmouth.
* BENSON (SIR FRANK) SHAKESPEAREAN) CO.—Sept. 18, Grand, Luton.
* BETTY (MACDONALD AND YOUNG).—Sept. 18, Metropole, Bootle; 25, Eden T., Bishop Auckland.
* BILL OF DIVORCEMENT (J. BANNISTER HOWARD).—Sept. 18, Boro', Abergavenny; 25, Pav., Llandrindod Wells.
* BILL OF DIVORCEMENT.—Sept. 18, T.R., Nottingham; 25, O.H., Scarborough.

BLOOD AND SAND.—Sept. 18, Lyceum, Sheffield; 25, Grand, Leeds.
* BLUE LAGOON, THE.—Sept. 18, Empire, West Hartlepool; 25, H.M., Carlisle.

BRITISH NATIONAL OPERA CO.—Sept. 18, Colston Hall, Bristol; 25, O.H., Manchester.
* BROWN SUGAR.—Sept. 25, Pleasure Gdns., Folkestone.
* BROWN SUGAR (MAINWARING-DUNSTAN).—Sept. 18, Ulverston (3), Spa, Whitby; 25, Spa, Bridlington.
* BULL-DOG DRUMMOND (BLUE).—Sept. 18, Grand O.H., Scarborough; 25, New, Oxford.
* BULL-DOG DRUMMOND (RED).—Sept. 18, Blackburn; 25, Bury.
* BULL-DOG DRUMMOND (WHITE).—Sept. 18, Willesden; 25, Penge.
* CHARLEY'S AUNT.—Sept. 18, T.R., Halifax; 25, Royalty, Barrow-in-Furness.
* CLOTHES AND THE WOMAN.—Sept. 18, T.R., Birmingham.

DEANE (HAMILTON) CO. — Sept. 18, T.R., St. Helens; 25, Grand, Nelson.
* DENVILLE (ALFRED) REP. CO'S (YELLOW).—Pav., Chorley. (WHITE).—Victoria O.H., Burnley. (PINK).—Hippo., Burslem. (BROWN).—Hippo., Wallasey. (GREY).—T.R., Darlington. (PURPLE).—T.R., Hyde. (FAWN).—Grand, Mansfield. (BLUE). — T.R., Dewsbury).

DORAN (CHARLES).—Sept. 18, Palace, Newark; 25, O.H., Coventry.
* D'OYLY CARTE OPERA CO.—Sept. 18, O.H., Middlesbrough; 25, O.H., Middlesbrough.
* D'OYLY CARTE OPERA CO. (NEW).—Sept. 18, P.P., Weston-super-Mare; 25, Pier Pav., Weston-super-Mare.
* EDGE O' BEYOND J. BANNISTER HOWARD'S NORTH CO.).—Sept. 18, T.H., Elgin (2), Longmore Hall, Keith (1), Stuart's Hall, Huntly (1), City Hall, Breedin (2); 25, Memorial Hall, Arbroath (2).
* EDGE O' BEYOND (SOUTH).—Sept. 18, T.R., Guildford.

ELIZA COMES TO STAY (JACK ESMOND'S). — Sept. 18, Boro', Stratford, E.; 25, Hip., Balham.
* ELIZA COMES TO STAY (W. PAYNE SEDDON).—Sept. 18, Chippenham and Trowbridge; 25, Taunton and Weymouth.
* FAITHFUL HEART, THE.—Sept. 18, Lyceum, Newport; 25, Winter Gardens, New Brighton.
* FORBES ROBERTSON (FRANK) CO.—Sept. 25, Bolton.
* GABRIELLE.—Sept. 18, T.R., Newcastle; 25, Grand, Hull.
* GIPSY LOVE.—Sept. 18, T.R., Bournemouth.
* GIPSY PRINCESS, THE (IMESON).—Sept. 18, O.H., Southport; 25, Hip., Birkenhead.
* GIPSY PRINCESS (MACDONALD AND YOUNG).—Sept. 18, T.R., Hyde; 25, O.H., Wakefield.
* GREAT ADVENTURE, THE. — Sept. 18, Empire, Dewsbury; 25, T.R., Leamington.
* IF FOUR WALLS TOLD (MACDONALD AND YOUNG). — Sept. 18, Grand, Oldham; 25, Grand, Hull.
* JEFFERSONS, THE.—Sept. 18, Repertory, Nottingham; 25, Hip., Minehead.
* KISSING-TIME. — Sept. 28, Pleasure Gdns., Folkestone (3).
* KNAVE OF DIAMONDS (D. MEYER).—Sept. 18, Gaiety, Dublin; 25, O.H., Cork.
* LADY OF THE ROSE.—Sept. 18, Lyceum, Edinburgh.
* LASS O' LAUGHTER.—Sept. 18, Court, Liverpool; 25, Grand, Blackpool.
* LAST WALTZ, THE.—Sept. 25, T.R., Birmingham.
* LILAC DOMINO, THE. — Sept. 18, P.O.W., Grimsby; 25, O.H., Southport.
* LIMPET, THE.—Sept. 18, Hammersmith Pavilion; 25, Preston.
* LITTLE BIT OF FLUFF (W. W. ELLIS).—Sept. 18, Ripley; 25, North Shields.
* LLOYD (FREDERICK G.) OPERA CO.—Sept. 18, Rhyl; 25, Royalty, Chester.
* LORD RICHARD IN THE PANTRY.—Sept. 18, West Pier, Brighton.
* LOYALTIES.—Sept. 18, Weymouth (3), Bognor (3); 25, O.H., Cheltenham.
* MACDONA PLAYERS, THE (BERNARD SHAW REPERTORY).—Sept. 18, County, Bedford; 25, Pav., Rhyl.
* MAID OF THE MOUNTAINS (MACDONALD AND YOUNG). — Sept. 18, Hip., Gloucester; 25, T.R., Worcester.
* MARTIN-HARVEY CO. — Sept. 25, Lyceum, Edinburgh.
* MARY (BUTT AND MACDONALD AND YOUNG).—Sept. 18, Prince's, Bristol; 25, Court, Liverpool.
* MARY (MACDONALD AND YOUNG). —Sept. 18, O.H., Tunbridge Wells; 25, T.R., Bournemouth.

MARY ROSE.—Sept. 18, Theatre, Perth.
* MERRY WIDOW, THE (J. A. MALONE).—Sept. 18 T.R., Exeter.
* MORMON AND HIS WIVES.—Sept. 18, County, Reading.
* MR. WU.—Sept. 18, T.R., Bath.

MYSTERY MAN, A.—Sept. 18, Empire, Hackney; 25, Empire, Chatham.
* MERRY WIDOW, THE (J. A. MALONE).—Sept. 18 T.R., Exeter.
* MORMON AND HIS WIVES.—Sept. 18, County, Reading.
* MR. WU.—Sept. 18, T.R., Bath.

MYSTERY MAN, A.—Sept. 18, Empire, Hackney; 25, Empire, Chatham.
* NAUGHTY WIFE.—Sept. 18, Grand, Llandudno.

NEILSON (MISS JULIA) AND TERRY (MR. FRED) CO.—Sept. 18, Prince's, Manchester; 25, O.H., Blackpool.

NEILSON-TERRY (MISS PHYLLIS) AND CO.—Sept. 18, King's, Glasgow; 25, H.M., Aberdeen.
* NEW WIVES FOR OLD. — Sept. 18, T.R., Sheffield; 25, Brixton.
* NIGHT CAP, THE.—Sept. 18, Prince's, Bradford; 25, Hip., Nottingham.
* NIGHT OUT, A. — Sept. 18, Grand, Blackpool; 25, Borough, Stratford.
* NIGHTIE-NIGHT.—Sept. 18, Alex., Hull; 25, P.O.W., Grimsby.
* NOTHING BUT THE TRUTH.—Sept. 18, Shakespeare, Liverpool; 25, Royalty, Morecambe.
* OLD JIG.—Sept. 18, Empire, Bristol; 25, South Pier, Southsea.
* O'MARA OPERA CO.—Sept. 18, Grand, Falkirk.
* OTHER PEOPLE'S WORRIES.—Sept. 18, T.R., Gt. Yarmouth.
* PADDY THE NEXT BEST THING (COURTNEIDGE).—Sept. 18, Opera House, Manchester; 25, P.O.W., Birmingham.
* PARTNERS, THE.—Sept. 18, Rep., Nottingham; 25, Hip., Minehead.
* PEG O' MY HEART (MACDONALD AND YOUNG).—Sept. 18, T.R., Ashton-u.-Lyne; 25, Metropole, Bootle.
* PEGGY, BEHAVE.—Sept. 25, W.P., Brighton.
* PHILLIPS (H. B.) OPERA CO.—Sept. 18, Pleasure Gardens, Folkestone.
* PRIVATE SECRETARY. — Sept. 18, Regent, Lowestoft; 25, Lyceum, Ipswich.
* QUALITY STREET.—Sept. 18, T.R., Portsmouth; 25, T.R., Norwich.
* ROMANCE.—Sept. 18, Alhambra, Perth; 25, O.H., Dunfermline.

SIGN OF THE CROSS.—Sept. 18, T.R., Lincoln; 25, T.R., Darwen.
* SIGN ON THE DOOR (BLUE).—Sept. 25, Dundee.
* SIGN ON THE DOOR (RED).—Sept. 18, Palace, Ramsgate (3), Pal., Margate (3); 25, Gaiety, Hastings.
* SIMPLE SIMON'S BABY.—Sept. 18, Hippo., Huddersfield; 25, Osbourne, Manchester.
* SYBIL.—Sept. 25, Emp., West Hartlepool.

TANGLES.—Sept. 18, Court, Warrington.
* THREE BEARS, THE.—Sept. 18, Grand, Croydon; 25, Palace, Westcliff.
* TONS OF MONEY (BLUE).—Sept. 18, O.H., Cork; 25, Gaiety, Dublin.
* TONS OF MONEY (RED).—Sept. 18, T.R., York; 25, Prince's, Bradford.
* TONS OF MONEY (WHITE).—Sept. 18, T.R., Bognor (3), Pavilion, Weymouth (3); 25, Pavilion, Torquay.

WANDERING JEW, THE.—Sept. 18, New, Cambridge; 25, T.R., York.
* WEEK-END, A (W. W. Ellis).—Sept. 18, Coliseum, Ilkeston.
WEEK-END, A (TIBBIT No. 1 Co.).—Sept. 25, Hip., Derby.
WHEEL, THE.—Sept. 18, Grand, Southampton; 25, Grand, Croydon.
* WHEN KNIGHTS WERE BOLD. — Sept. 18, Grand, Luton; 25, Bedford.
* WHIRLED INTO HAPPINESS.—Sept. 18, T.R., Bolton; 25, T.R., Nottingham.

WILLIAMS (BRANSBY) DICKENSIAN CO.—Sept. 18 Grand, Swansea; 25, Grand, Wolverhampton.
YELLOW TICKET, THE.—Sept. 25, T.R., Exeter.

REVUES.

* ALL ABOARD.—Sept. 18, King's, Manchester; 25, Hip., Queen's Park.

ALL IN ONE.—Sept. 18, Emp., Nottingham; 25, Emp., Swansea.

ALL PUT.—Sept. 18, Met., Glasgow; 25, Tivoli, Aberdeen.
* BEHIND THE SCENES.—Sept. 18, Grand, Plymouth; 25, Jubilee Hall, Weymouth.

BETTER AND BETTER.—Sept. 18, Palace, Leicester; 25, Hip., Manchester.
BRAN PIE.—Sept. 18, Wolverhampton.
BUBBLE AND SQUEAK.—Sept. 18, New, Northampton.
BUNKERED.—Sept. 25, His Majesty's, Walsall.
* BUZZ ALONG.—Sept. 18, T.R., Blyth.

CHERRY LIPS.—Sept. 18, Hippo., Eastbourne.
CLOGS AND SHAWLS.—Sept. 18, Palace, Newcastle-on-Tyne.
COME ON, STEVE.—Sept. 18, Palace, Salford.
CRACKERS.—Sept. 18, Grand, Lancaster.
CRYSTALS.—Sept. 18, Empire, Glasgow.

DON'T WORRY.—Sept. 18, Hippo., Mexborough.
DREAM BOATS.—Sept. 18, Palace, Holbeach.

EXPRESS DELIVERY. — Sept 18, Hip., Dover.
EYES DOWN.—Sept. 18, Queen's, Leeds.
FANTASY, A.—Sept. 18, T.R., Aston.
* FUN OF THE FAYRE.—Sept. 18, Hip., Golders Green; 25, Hip., Southend.
FUN-SHOP, THE.—Sept. 18, Osbourne, Manchester.

GAY OSTEND.—Sept. 18, Met., Manchester.
* GO-AS-YOU-PLEASE. — Sept. 18, Rotunda, Liverpool; 25, Palace, Bradford.

HEADS OR TAILS.—Sept. 18, Palace, Halifax; 25, Hip., Mexboro'.
* HIGH HEELS AND STOCKINGS. — Sept. 25, Hip., Gloucester.
HOW DO YOU DO?—Sept. 18, Palace, Maidstone.
* IT.—Sept. 18, Bishop Auckland; 25, Grand, Doncaster.
IT'S ONLY WONDERFUL.—Sept. 18, Hip., Ashton-in-Makerfield.

JOY BELLS.—Sept. 18, Hip., Darlington.

KEEP GUESSING.—Sept. 18, Hip., Bolton; 25, Hip., Rotherham.
KEEP LAUGHING.—Sept. 18, King's, Gainsborough.
* KICK OFF.—Sept. 18, Hippo., Norwich.

LADS OF THE VILLAGE.—Sept. 18, Emp., South Shields.
LARKS AND LADIES.—Sept. 18, Hippo., Aldershot.
* LEAGUE OF NOTIONS.—Sept. 18, King's, Southsea.

MAID OF THE SOUTH.—Sept. 18, Hippo., Winsford.
MR. TOWER OF LONDON.—Sept. 18, Clapham; 25, Willesden.

NO LIMIT.—Sept. 18, Grand, Gravesend.
ODDS AND ENDS. — Sept. 18, Regent, Longton.
OH, BETTY;—Sept. 18, Dumbarton.
OH! I.—Sept. 18, Hip., Keighley; 25, Grand, Bolton.
OH! OH! DAPHNE.—Sept. 18, Hip., Wednesbury.
OH! YES.—Sept. 18, Hip., Wigan.
PEEPSHOW, THE.—Sept. 18, Olympia, Liverpool.
POP OFF.—Sept. 18, Hippo., Chesterfield.
POT LUCK.—Sept. 18, Emp., Preston.
RIP-RAPS.—Sept. 18, H.M., Carlisle.
ROUND THE RING. — Sept. 18, O.H., Dudley.
* SAMMY IN SOCIETY.—Sept. 18, Wolverhampton.
SEE YOU LATER.—Sept. 18, Hip., Ashton.
SHIP AHOY.—Sept. 18, Hippo., Wednesbury.
SHUFFLE ALONG.—Sept. 18, Hippo., Nottingham; 25, Pal., Reading.
SPANGLES.—Sept. 18, Hippo., Newcastle.
STOP YOUR NONSENSE.—Sept. 18, T.R., Edinburgh.
SUNBEAMS.—Sept. 25, Empire, York.

TAKE ALL.—Sept. 18, Hippo., Gateshead.
TANGLES.—Sept. 18, Court, Warrington; 25, T.R., St. Helens.
THERE YOU ARE, THEN. — Sept. 18, Bedford, Camden Town.
TICKLED TO DEATH.—Sept. 18, O.H., Macclesfield.
TIT-BITS.—Sept. 18, Coliseum, Portsmouth.
TRIP TO PARIS, A.—Sept. 18, Hippo., Rotherhithe.

UNEMPLOYED.—Sept. 18, T.R., Jarrow.

* **Members of the Association of Touring Managers.**

ANSWERS TO CORRESPONDENTS.

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Lord John Sanger's famous circus has been paying visits to the principal Kentish towns during the past week, and have received a very enthusiastic reception from good audiences. The programme presented is an exceptionally good one, and reflects great credit on those responsible for the welfare of the animals taking part, for all look in the pink of condition and health.

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HISTORY PLAY'S PERFORMANCE.

A highly successful rendering of the first part of "Edward IV." was given by the Catherine Lewis Company at their headquarters, Bedford Hall, Chelsea, recently. All praise is due to the clever writer of these plays, Miss Catherine Lewis, and her excellent company of players.

As Miss Arfwedson, in an introductory speech, remarked, to Miss Lewis is due a debt of gratitude both from the educational point of view and because we are reminded through history of our pride of race and its obligations, which in the piping times of peace we are too apt to forget. As Edward IV. Mr. Leonard Darnton made a picturesque figure, and acted with fire and spirit; as the amorous and impulsive young monarch of the White Rose Mr. Bruce Moir, "who in his time played many parts," gave a moving picture of the hapless Lancastrian king, Henry VI., contrasting forcibly with his impersonations of the wily Richard, Duke of Gloucester, and the drunken, dissolute robber, "Black Dan." Mr. Alex Robbins played the part of Edward's other brother, the Duke of Clarence, in humorous vein, and a remarkably fine rendering of the proud and ambitious "king-maker," the Earl of Warwick, was presented by Mr. Keith Hamilton, who also played the small part of the Archbishop of York. Mr. Arthur Temple was particularly good in the rôle of Cantlow, the monk of Abingdon, who betrays the unhappy Henry, and all the minor parts were most creditably sustained. Miss Pax Robertson was weird and enthralling as the mad girl Mog, who helps the unhappy fugitives, Queen Margaret and her son, to escape, and was arch and coquettish as the Lady Isobel, Warwick's daughter. Miss Catherine Robertson made a fascinating representative of the widowed Lady Elizabeth Wydville, afterwards Edward's Queen. Miss C. A. Arfwedson acted with true pathos and regal dignity as the unhappy Margaret of Anjou, and Miss Esmé Lewis gave a touching representation of her son, the hungry and terrified fugtive Prince Edward.

BIRTHDAYS OF THE WEEK.

Happy Returns to

Henry Arthur Jones—Wednesday, Sept. 20.
Sir Charles Hawtrey—Thursday, Sept. 21.
Arthur Roberts—Thursday, Sept. 21.
J. E. Harold Terry—Thursday, Sept. 21.
Clara Jecks—Friday, Sept. 22.
Lillah McCarthy—Friday, Sept. 22.
William Archer—Friday, Sept. 22.
Sylvia Morris—Saturday, Sept. 23.
Gertrude Kingston—Sunday, Sept. 24.
Nelson Jackson—Sunday, Sept. 24.
F. V. St. Clair—Sunday, Sept. 24.
Leon Quartermain—Sunday, Sept. 24.
Fred Baugh—Saturday, Sept. 25.
C. B. Cochran—Monday, Sept. 25.
Morris Harvey—Monday, Sept. 25.
Nellie Lonnen—Monday, Sept. 25.
Yorke Stephens—Tuesday, Sept. 26.
Edmund Gwenn—Tuesday, Sept. 26.
Angelo Asher—Tuesday, Sept. 26.
Ella Shields—Tuesday, Sept. 26.
Tom Clare—Tuesday, Sept. 26.

"THE CEDARS COLLEGE FUND."

A strong committee has been formed for "The Cedars College Fund," which has for its object the endowment of "The Princess Mary Scholarship" and the creating of a maintenance fund for the college.

Particulars of the autumn campaign may be obtained from Miss Erica Beale at the Hyde Park Hotel. The functions include a meeting at the Mansion House on Oct. 10 and a Christmas Fair on Dec. 5 and 6, at the Hyde Park Hotel.

"HER MARKET VALUE."

Drama, in Seven Scenes; Produced for the First Time on any Stage at the Theatre Royal, Bristol, on Monday, Sept. 11.

Ruth Rushden ..... Florence M. Daly
Marjorie Rushden ..... Mary Kinlock
Dr. Philip Layne ..... Arthur C. Goff
Pearl Pierpoint ..... Lilian Herries
David Townsend ..... Leslie Mayne
Stanley Rushden ..... Ernest St. John
Matilda Townsend ..... Eileen Leoville
Minnie Melrose ..... Ruby Ray
Billy Bush ..... Dick Seddon
Ben Leyland ..... Frank Hertie

This drama provides just the fare that playgoers at the Theatre Royal revel in. The story is of absorbing interest. The mounting and dresses were all that could be desired, and the audience at the first production were very appreciative.

In the opening scene Ruth Rushden, whose husband is a terrible drunkard who has left her, has managed by great efforts to have her daughter Marjorie properly educated. Stanley Rushden returns home drunk after one of his drinking orgies, to the great consternation of Ruth, who has brought Marjorie up in ignorance of her father's existence. Ruth, tired of the life she is living, foolishly puts poison into a glass of spirits which her husband is about to drink. Dr. Layne noiselessly enters the room and observes Ruth pouring the poison into the glass, and then retires unnoticed, but David Townsend, who is in love with Marjorie, enters, and, seeing that Rushden has had enough to drink, throws away the liquor just in the nick of time. Rushden, exasperated at being deprived of his drink, falls into a swoon, which proves fatal, much to the consternation of Ruth, but greatly to the satisfaction of Dr. Layne, who has a sneaking regard for Marjorie. She and her mother find that they are in the power of the doctor. At this juncture Pearl Pierpoint, who places a high market value upon herself, marries Dr. Layne (David's cousin), in the belief that he is his uncle's heir and will be left a considerable fortune. After the wedding, the uncle dies, and much to her disgust, leaves his estate and fortune solely to David Townsend. David employs Marjorie as his secretary, and it is while the doctor and his wife are staying as guests at Townsend Towers that the former threatens Marjorie that unless he receives a substantial sum of money from her he will make known the fact that her mother is a murderess. In the meantime the doctor's wife tries to enter into an intrigue with David, and declares to him that every woman has her market value. In need of the money, Marjorie approaches her employer and asks for a loan, but declines to tell him for what purpose it is required. David eventually grants her the loan, but only on certain conditions. However, after some further exciting events, David discovers the truth, and his marriage with Marjorie brings about a happy ending.

The acting of Miss Mary Kinlock, as the heroine, and Mr. Leslie Mayne, as David Townsend, was all that could be desired. Mr. Frank Hertie made a smart sailorman; Pearl Pierpoint and Dr. Layne were excellently portrayed by Mr. Arthur C. Goff and Miss Lilian Herries; Miss Florence M. Daly did remarkably well as Ruth Rushden; the comedy part of Minnie Melrose was efficiently sustained by Miss Ruby Ray, and Mr. Dick Seddon also scored as Billy Bush, who is eventually captured by Minnie. Miss Eileen Leoville was good as David's aunt, and the other members of the company did all that was required of them. The play was produced under the direction of Mr. Hamilton Baines.

Mr. Frank Riego lately assistant manager at the Empire, Bristol, has been appointed manager of the Theatre Royal, Bristol.

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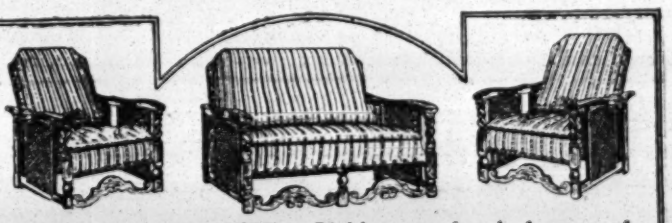
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Correction.

In our notice of the new play, "The Land of My Fathers," produced at the Victoria Theatre, Stanley, on the 7th inst., the character, Jenny Williams, is described as a Scotchwoman; it should have read Welsh woman.

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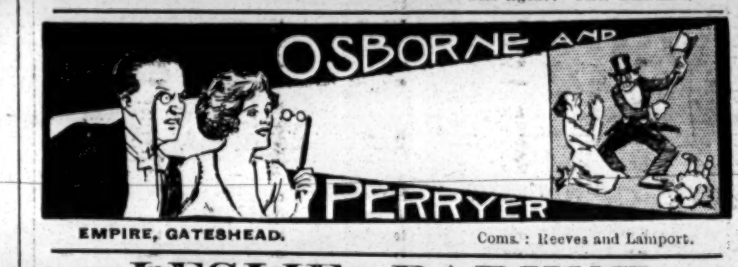

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Address all communications to the Managing Director.

CALLS FOR SEPTEMBER 25, 1922.

THE LONDON COLISEUM.
(Rehearsal at 10.)
Arthur Prince, Duncan Sisters, Nellie Wallace, Yvonne Daunt, Cecelia Loftus, Vera Lavrova, Havana Band, Sammy Shields, The Act Beautiful, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
(Rehearsal at 12.)
The Daros, Gillie Potter, Sam Mayo, Gaston Morel, Bartle Quartette, Rolf Slater, Rene Dell, Bioscope.

WOOD GREEN EMPIRE.
(Rehearsal at 12.)
Claude Lester, Jock McKay, "A Sister to Assist 'er," The Eddys, Brothers Walsh, De Guchi Troupe, Bioscope.

SHEPHERD'S BUSH EMP.
(Rehearsal at 12.)
Company as booked.

CHATHAM EMPIRE.
(Rehearsal at 2.)
Company as booked.

BRISTOL HIPPODROME.
(Rehearsal at 12.30.)
Company as booked.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
(Rehearsal at 12.)
Rosie Lloyd, Austin Rudd, Haley's Juveniles, Bond Rowell, Edgar Curtis, Gaston Palmer, Bioscope.

MANCHESTER HIPPO.
(Rehearsal at 10.)
Company as booked.
(Matinees Monday and Tuesday.)

THE CHISWICK EMPIRE.
(Rehearsal at 12.)
Edwards, Harry Claff, Dollie and Billie, Mark Daly, Tom D. Newell, Harry Atkinson, Clifford Grey, Bioscope.

ARDWICK GREEN EMPIRE.
(Rehearsal at 12.30.)
The Melford Three, Rinaldo, May Sherrard, Bioscope.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
(Rehearsal at 10.)
Blamey and Richardson, Fred Kitchen and Marie Blanche, Marie Ambrose, Marie Dainton, J. W. Rickaby, Benedetti Brothers, Ladd West, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Calls for Monday, Sept. 25, 1922.

LONDON PAVILION.
C. B. Cochran's Production
"Phi, Phi."

NEW OXFORD THEATRE

METROPOLITAN.
Rehearsal at 12.15.
Du Calion. Bert Hughes and Co.
Naylor Grimson & Co. in "Pollock's Predicament."
Smith and Walker. Silvio Sideli.
The Cardles. Les Classiques.
The Four Revels.

CHELSEA PALACE.
Rehearsal at 12.
Herbert Wellesley presents "The Buccaneer."

SOUTH LONDON.
Rehearsal at 12.
Harry Slingsby's "Oh, Laugh!"

WATFORD PALACE.
Rehearsal at 2.30.
Bradford and Regan present "How Do You Do?"

EAST HAM.
Rehearsal at 12.
Ki-Yama. Sam Mayo. Howard Rogers.
Florence Yaymen. Dora Lindsay.
Three Arizonas. Ivy Grant.
Alice and Roger Metchen.

TOTTENHAM.
Rehearsal at 12.
Joe Elvin and Co. in "Private Enquiries."
The Cardinals Co. Leslie Strange.
Jack Stocks. Syd Sydney. Molly Drew.
La Fleur.

BRIXTON EMPRESS.
Rehearsal at 12.
Cooper and Lait. Flying Banvards.
Henry De Bray and Vivian.
John Luxton. Ted Marcel.
Eddie Montrose. Sisters Natley, etc.

WALTHAMSTOW PALACE.
Rehearsal at 12.
Estelle Rose. Dan Leno, Jnr.
Long and Ward. Kilroy and Childers.
Fransky. Hanvarr Lee Trio.
Phil and Thiora.

These Calls are communicated by the Management for the information of Artists without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

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OUR PORTRAIT GALLERY.

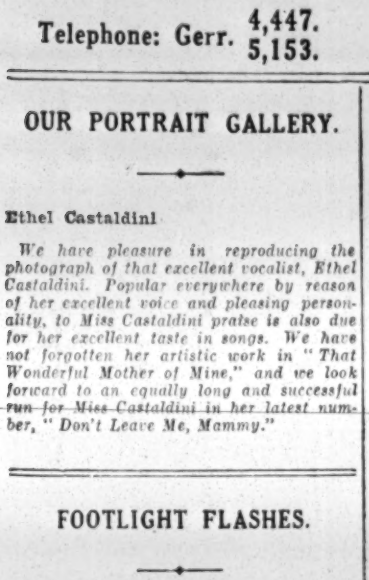
Ethel Castaldini

We have pleasure in reproducing the photograph of that excellent vocalist, Ethel Castaldini. Popular everywhere by reason of her excellent voice and pleasing personality, to Miss Castaldini praise is also due for her excellent taste in songs. We have not forgotten her artistic work in "That Wonderful Mother of Mine," and we look forward to an equally long and successful run for Miss Castaldini in her latest number, "Don't Leave Me, Mammy."

FOOTLIGHT FLASHES.

Tunes That Tell.

Feldman tunes always tell a story of success, but the year 1922 will assuredly be noted as one of the most brilliant years in the history of Feldmanism. Never before has such a wealth of melody been found in any single catalogue, and never before has there been such unanimity of opinion amongst performers of all classes as to the necessity of featuring Feldman numbers, if success is to be attained. Such magnificent material has not been produced without very considerable trouble and expense,



ETHEL CASTALDINI.

but the splendid results have fully justified our outlay.

DAISY WOOD continues her progressive way, which is marked by well-merited applause for excellent work in "Ma" and "Roaming."

Unique.

Dorothy McBlain's marvellous throat whistling is surely unique. Her fame continues to spread, and we are pleased to be associated with it in "Beautiful Ohio" and "Hiawatha's Melody of Love," both of which numbers are regularly programmed by Miss McBlain.

DAISY TAYLOR produced "Don't Leave Me, Mammy," on Monday last. This front-rank Scottish performer handled the new number with her customary artistic ability, and scored an undoubted success.

An "All-round" Success.

At the Empire, Nottingham, last week, Ruby Norton had an enthusiastic house with her all the merry way in her new song, "Round On the End and High In the Middle." Miss Norton gave the number a real American twist, which hugely delighted her hearers.

BARNEY O'REILLY, the popular Irish character humorist, has many kind things to say of Feldman numbers, several of which he has been working with considerable success all through the season.

OUR PORTRAIT GALLERY.

Clarice Handel.

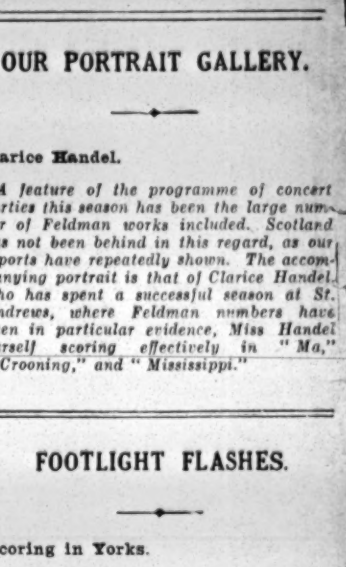
A feature of the programme of concert parties this season has been the large number of Feldman works included. Scotland has not been behind in this regard, as our reports have repeatedly shown. The accompanying portrait is that of Clarice Handel, who has spent a successful season at St. Andrews, where Feldman numbers have been in particular evidence, Miss Handel herself scoring effectively in "Ma," "Crooning," and "Mississippi."

FOOTLIGHT FLASHES.

Scoring in Yorks.

Yorkshire papers give great praise to Harry Arthurs for his excellent singing in the revue, "Frivolities." Mr. Arthurs, who is a keen Feldmanist, carries a full round of Feldman ammunition, with which he never fails to find the bull's-eye of public favour. "Italian Skies" and "Cute Little Love Nest" (the latter in duet with Decima St. Clair) are Mr. Arthurs' big "Frivolities" successes.

THE THREE SCAMPS, who are sailing for South Africa in a few weeks' time, are meantime giving their Feldman repertoire



CLARICE HANDEL.

a good try out. "The Sheik," "He Picked a Rose," and "My Daddy" will figure prominently in their South African programmes.

"Smilin' Through."

This famous ballad, which we have mentioned on many previous occasions, has been made the subject of a magnificent film story, in which the principal part is taken by Norma Talmadge. The principal cinemas in London and the provinces are now showing the picture, and most of them have engaged vocalists to feature the ballad. The number is quite worthy of all the attention bestowed upon it. No finer ballad has ever been written.

FRANK RUBENS has just produced a delightful song interlude, "Smilin' Through," which is being featured in Blackpool with Ronald Knight as Darby and Sheila Brady as Joan. The Palace Orchestra, under the personal direction of A. Spiero, is contributing to the delightful effect.

Hilda's Hits.

A big attraction at Hammersmith and Camberwell last week was Hilda Glyder, whose three songs from the Feldman catalogue were handled with the easy grace which marks all this excellent performer's work. The winners were "He's Mine, All Mine," "Some Day You'll be Calling for Me," and the ubiquitous "Ma."

ESTELLE ROSE, whose fine work in "Rebecca" we have had occasion to note previously, is now adding "He Knows It," which will, we are sure, prove equally popular in Miss Rose's act.

FELDMANISM THE BUILDER OF SUCCESS.

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